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Vogue House, Hanover Square, London, W. 1
FRENCH VOGUE 4 Place du Palais-Bourbon, Paris 7
ITALIAN VOGUE Piazza Castello 27, Milan
VOGUE AUSTRALIA
is published by Bernard Leser Publications Pty. Ltd.
BRAZILIAN VOGUE is published by Editora Tres

VOGUE IS PUBLISHED BY
THE CONDE NAST PUBLICATIONS INC.
Condé Nast Building
350 Madison Avenue, New York, N. Y. 10017
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APRIL, 1976

(INCORPORATING VANITY FAIR)

VOGUE



FRANCESCO SCAVULLO

COVER: **Opening Vogue's all-out beauty issue**—the look of contemporary beauty . . . contemporary clothes. The narrow little striped T-shirt—*the* warm-weather top!—terrific-looking on a body in shape!. . . . The sheer makeup that doesn't disguise—that lets skin show through (meaning: skin in A-1 condition!). Here, Revlon's Charlie Fresh New Makeup in Beige (medium) with Pure Creme Red cheeks, bright Coral Red lips, Pink Brown eyes lined—*softly!*—in Charlie Deep Brown Fresh Fresh Eyecolor. Shirt (here with a scarf-tied cardigan) and dirndl-wrap skirt, by Donna Karan for Anne Klein & Co. Nyesta T-shirt of Antron nylon (Roselon Industries) and polyester, about $42. Skirt, of polyester and cotton, about $66. At Saks Fifth Avenue; G. Fox; Kaufmann's; Garfinckel's; Strouss; Balliet's; Neusteters; I. Magnin. Hair, Harry King; makeup, Way Bandy. Accessories, next to last page.

FASHION

149 Vogue's Point of View: If You Need a Reason To Be in Shape . . .
150–155 Instant Charm!—The New Beauty in Fashion
166–173 Paris: The Year of the Body
174–183 Beauty on the Beach—the new bareness and how to wear it
198–205 The Breeze in Town for Summer—quick takes on fashion and beauty to start thinking about now
209–213 Packing Now: Two foolproof clothes-plans for wherever you are, wherever you're going—photographed in Greece
214 Four Real-life Packing Plans
216–219 Fabric Focus: Instant Freshness!—The New Summer Stripings
145 Boutique: Nifty Beginnings—Nine Summer Looks To Collect . . .
147 Observations: To Know About . . . Fashion News, Tips

BEAUTY AND HEALTH

150 The Look of Instant Charm
156–167 Beauty: The Health Way—A Total Get-In-Shape Program from the Experts at The Golden Door
158 Clean, Healthy Skin
160 Eat for Energy
162 Aerobics: Free-As-Air Beautifier
164 Spot Exercises from Lydia Bach
174–183 Beauty on the Beach
198–205 Beauty: The Breeze for Summer
220 Health Now: How To Live Longer. By Leonard Hayflick, Ph.D.
221 What's Good About Tranquilizers. By Lydia McClean
74, 76 Beauty Now: Quick Notes on What's New and Good
80, 82 Hair Now
90 Ready Beauty: Four Skin Myths . . .
92 Ready Beauty: Vogue Answers Your Beauty Questions
108 Beauty Checkout: Beauty on the Go
126 Quick Notes on Foods. By Judith S. Stern, Sc.D.
142 Health. By Melva Weber

FEATURES

184 People Are Talking About. . . . By Leo Lerman
185 Murder by Laughs: Truman Capote
186–189 The Beautymaker: An excerpt by Philippe Jullian from the book "De Meyer"
190–193 The Debussy of the Camera: An excerpt by Sir Cecil Beaton from the book "The Magic Image"
206–208 Greece: New Flow of Life
84 Tip-Offs: Movies, by Rex Reed; Dance, by Leo Lerman; Books, by Allene Talmey; Art, by Barbara Rose
98 Horoscope. By Francesco Waldner
106 Dinner for One at a Table for Two. By Kathleen Neuer
112 Letter from Milan and Rome. By Joan Juliet Buck

LIVING

194–197 Beauty: All-Out. The New York Apartment of Elsa Peretti

TRAVEL

128 New Invisible Hotel in Monte-Carlo. By Despina Messinesi
134 Paris to Riviera by Train
136 Catch the Happy Feeling of Greece. By Despina Messinesi
222 The Passionate Traveler: England. By Francine du Plessix Gray
138 Vogue To Go
230 Travelog

232–235 Vogue School & Camp Directory

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VOGUE (INCORPORATING VANITY FAIR) IS PUBLISHED MONTHLY, SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y., AND AT ADDITIONAL MAILING OFFICES. SUBSCRIPTIONS: IN U.S. AND POSSESSIONS, $12 FOR ONE YEAR; $22 FOR TWO YEARS. IN CANADA AND MEXICO, $14 FOR ONE YEAR; $26 FOR TWO YEARS. ELSEWHERE, $17 FOR ONE YEAR, PAYABLE IN ADVANCE. SINGLE COPIES IN U.S. AND CANADA, $1.25. FOR SUBSCRIPTIONS, ADDRESS CHANGES, AND ADJUSTMENTS, WRITE TO VOGUE, BOX 5201, BOULDER, COLORADO 80302. EIGHT WEEKS ARE REQUIRED FOR CHANGE OF ADDRESS. PLEASE GIVE BOTH NEW AND OLD ADDRESS AS PRINTED ON LAST LABEL. POSTMASTER: SEND FORM 3579 TO VOGUE, BOX 5201, BOULDER, COLORADO 80302. FIRST COPY OF NEW SUBSCRIPTION WILL BE MAILED WITHIN EIGHT WEEKS AFTER RECEIPT OF ORDER. VOL. 166, NO. 4, WHOLE NO. 3130

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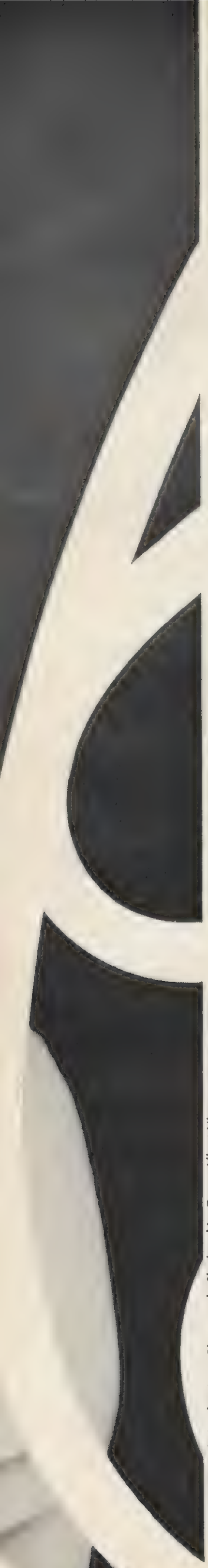
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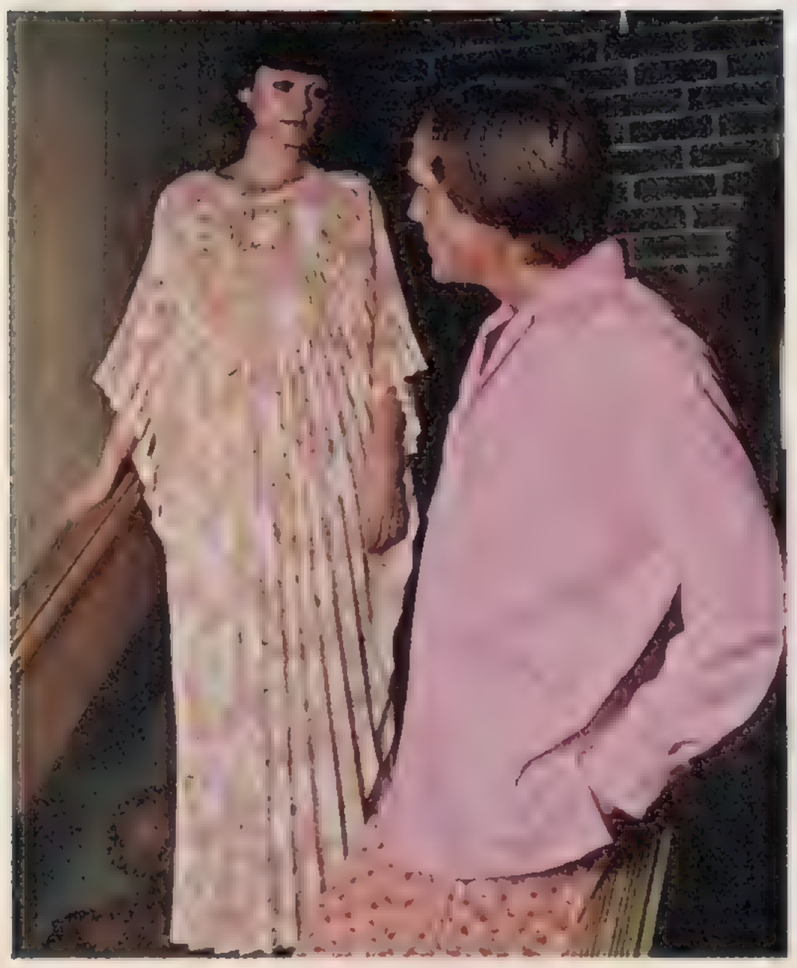
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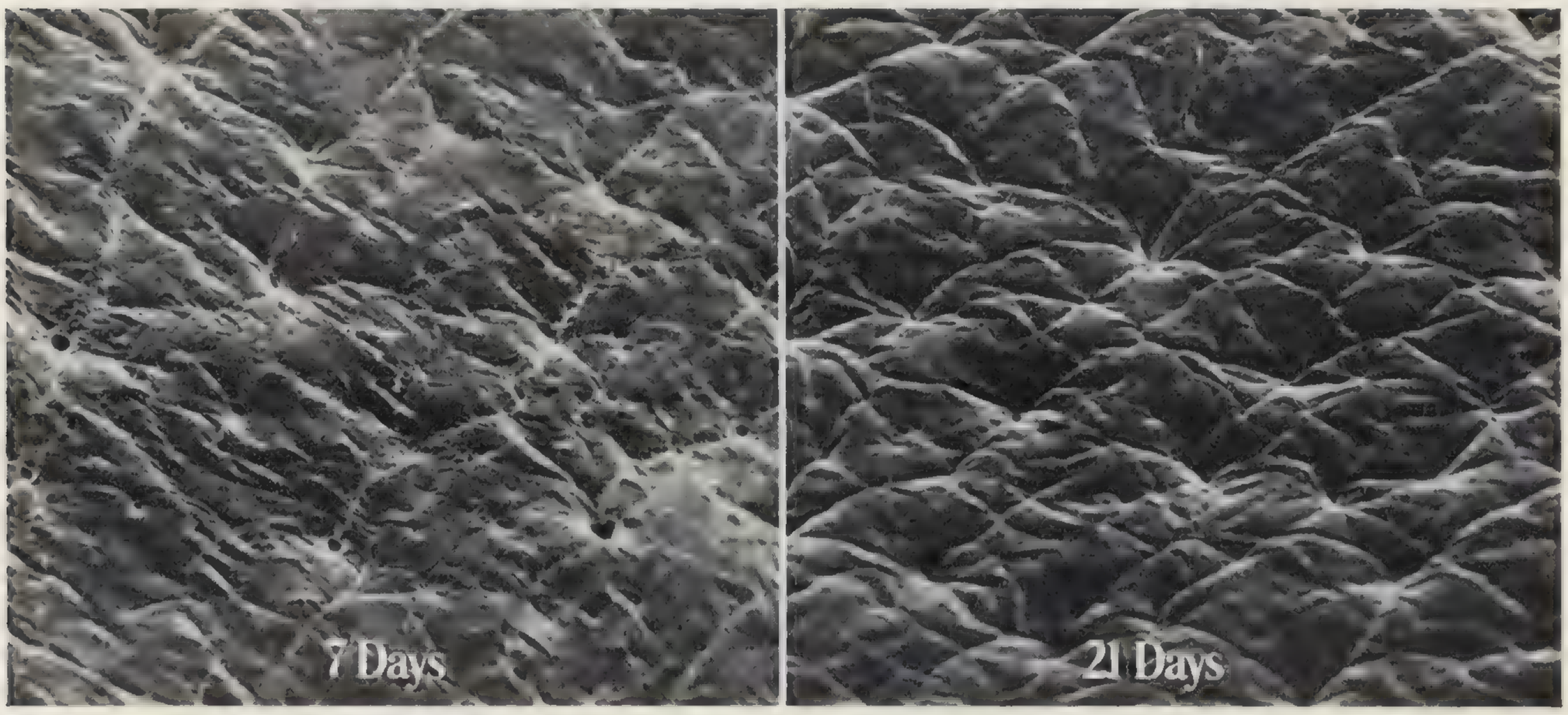
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Visible Difference.

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England

What all clothes would be if they only knew how.

In the best of British tradition, our clothing always demonstrates an infinite respect for detail.
The way in which this sleek cotton pant superbly accents the hand-printed Bali cotton skirt is but one such example.



Gemineſſe. The first impression that lasts.

Perfume, Perfume Spray, Cologne, Cologne Spray.

Off to a champagne start
(my favorite way) in the first-class
lounge of Olympic's Eagle on the 6:15
daily flight from New York. This way, we got a
head start on the famous Greek warmth and
hospitality. The steward looked just a little like
an early Greek statue (Don't tell Harry). After a
glass or two, I was ready to curl up and be comfortable.
My navy and white suit worked out perfectly. Nothing's
cooler than cotton. By Belle Saunders for Abe Schrader,
in 10 to 18 sizes, $138. Fifth Avenue Shop.

AIR MAIL

Dear Taj,

We came over on Olympic's Eagle, the most advanced and powerful jetliner of the 747 family. Would I fly on anything less than the best? It felt like Zeus himself was in command. Whoosh. Fast and smooth nonstop New York to Athens. The weather was divine, but I couldn't resist wearing my raincoat. Anyway, it's really an all-weather coat. And so silky soft. Yum. I wish I had a hundred of them. I might give up dresses. By Ilie Wecs, in unlined butterscotch Qiana® nylon – so luxurious you'd never suspect it's practical. 6 to 14 sizes, $160. Coat and Suit Collections.

*DuPont Registered trademark

OLYMPIC WAYS



Flying classically

with Olympic Airways

and

Saks Fifth Avenue

AIR MAIL

Dear Henry,
Athens is full of beautiful sights to see. My head's spinning with it all. The Olympic Stadium was on yesterday's list. The white marble gleamed in the sun. I could almost see the ancient Greek athletes who used to compete there. I was smart enough to wear that wrap dress you like. The one with the pattern like jigsaw pieces. Thank goodness for jersey dresses. They can take it, traveling. In brown, red or navy on white cotton and rayon, 4 to 14 sizes, $78.
Diane Von Furstenberg Boutique.



Hi Babe,
Who says Athens is in ruins? Well, of course, the Parthenon could stand some work. But there's plenty that's new as this minute. Like the comfort of modern luxury hotels. With all that strong and simple architecture. Speaking of simple, you were right about my taking the long, branch-printed jersey dress with the shirt jacket. It's so right for cool evenings or cool restaurants. In cotton and rayon, 6 to 14 sizes, $158.
Diane Von Furstenberg Boutique.

The classic moderns:

Athens and

Saks Fifth Avenue

AIR MAIL

Dear Henry,
Hydra is heaven.
Clouds of dazzling
white houses. Windmills
moving in the wind. Boutiques
galore. We took the boat here
from Athens. I've turned into a
sun-maiden in a dress with a deep
v-neck; front and back. In coral
or black swirled cotton and rayon
jersey, 4 to 14 sizes, $70.
Diane von Furstenberg Boutique.

AIRMAIL:

Dear Everybody,
I absolutely recommend Hydra. It's a feet-up relaxing place. Lots of restaurants to choose from. They really come alive at night when people from all over park their yachts in the harbor, and go out on the town. Oh, so much glitter. When I put my feet up, I make sure everyone notices they're in Dior's navy and white printed linen signature sandals. Left: The leg wrap. Right: The clog. Each pair, $50. Shoe Salon.

Classic spots to stop:

Hydra and

Saks Fifth Avenue

enter **Chloé**

"A woman does not put on my fragrance. She enters it."

Karl Lagerfeld



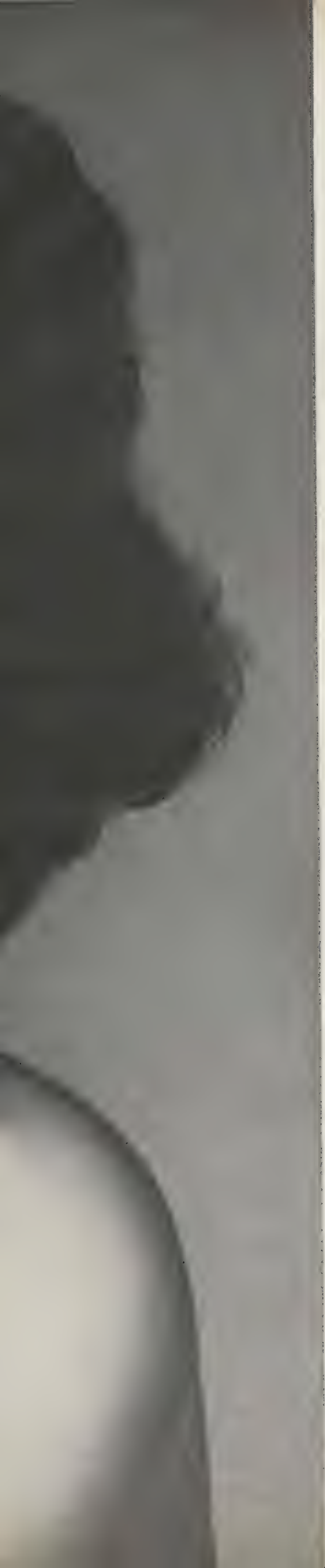
A fragrance as eclectic and intense as the man who designed it. And as one-of-a-kind as the woman who'll wear it.

Parfums Lagerfeld · Paris



DEBORAH TURBEVILLE

The soft, silky feel of young skin.
It can happen again.



Touch a child's cheek with one hand.
Touch your own with the other.
What you feel is Living Proof of what
this new skin treatment can do for you.



If you can't remember when your skin felt this young, one application of new Living Proof will bring it all back to your fingertips. Its unique feel comes from the Hydracel formula, a synthesis of natural organic ingredients present in the skin. It helps increase the skin's ability to hold moisture, lets skin breathe.

Living Proof allows dry skin to naturally regenerate its moisture balance. Dry, oily and normal skin can all benefit from it. Living Proof promises no miracles—just a remarkably effective new way to care for your skin. Let your hand tell you instantly what your eyes will tell you soon. Let the living proof be you.

LIVING PROOF

GEMINESSE

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Paisleys of amethyst and aqua on zephyr cotton
from our Design Thai Collection, conjuring fabled beauties of the East.

Garfinckel's

Washington, D.C.



Saks Fifth Avenue



GREECE

New discoveries... old world charm

Crete...down to the sea and back

The largest of all Greek Islands, Crete is famous in legend as the birthplace of Zeus, father of the gods. Part of the enchantment of this holiday island lies in its rugged mountains that soar high against azure skies...sloping down into fertile valleys lapped by beaches sparkling in the sun. Among the many splendors of Greece are the country's own renowned designers whose fashions you see here and on the following pages. Fashions evoking romantic images of Greece a thousand yesterdays ago...capturing all the excitement and vibrancy of Greece as it is today. Left, in front of the clean white light of a Cretan bungalow at the Elounda Beach Hotel, the grecian charm of Nikos and Takis' easy little sundress in brown striped natural cotton...a breeze-of-a-dress to slip on after a swim for sipping Ouzo by the pool...later for a moonlit walk under the stars. Right, when it's evenings filled with music and dancing taverna-style: Inomaos' long, bias swirl of skirt and matching two-piece halter in black and beige stripes; 80% cotton/20% Fibranne. Opa! Your unforgettable Greek odyssey begins with Olympic...their luxurious 747 jets are fit for the gods!

JOHN BALDWIN
Florida & Myrtle Beach, S.C
BALLIET'S
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NAN DUSKIN
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NEUSTETERS
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CLAIRE PEARONE
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NIKOS & TAKIS For
THE FASHION QUORUM
America's most prestigious specialty stores

INOMAOS For
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GREECE

New discoveries... old world charm

Crete and Rhodes...more than just legends

Due to their unique geographical position—Crete and Rhodes offer you the best of both worlds. Olympic's special summer flights make it possible for you to enjoy the old world charms of Crete and the new discoveries of Rhodes all in the same day! Before leaving Crete, a visit to Knossos is a must! Left, in front of the Horns of the Minotaur, the feminine allure of Pitsa Katsipi's delicate ecru silk dress with a decolleté of crocheted lace ...tiny pleats drifting to the ankle. Traveling from Crete to Rhodes, the view is a kaleidoscope of sun-drenched vineyards and flowered fields. The delicious scent of orange blossoms and roses fills the air. In Rhodes at the famous Apollo Pythios Temple, right, the drama of Yannis Galatis, inspired by a grecian goddess...a seductive flow of silk in a blue and fuchsia mosaic print blowing about the body. Olympic Airways will fly you to the islands in just minutes—it's all part of their convenient service to make sure you see as much of their homeland as you can! For further information, contact your travel agent or Olympic Airways.

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PITSA KATSIPI For
THE FASHION QUORUM
America's most prestigious specialty stores

YANNIS GALATIS For

THE FASHION QUORUM

America s most prestigious speciality stores



New discoveries... old world charm

Rhodes...the island of the sun

One of the twelve Dodecanese Islands, Rhodes abounds with luxurious resort hotels all along its tranquil beaches and crystal clear waters. When the sun goes down, there are gay tavernas and festive nightclubs to show you yet another side of the Greek zest for life! The island of Rhodes is rich in history—from the impressive Acropolis of Lindos to the Prefecture, formerly the Palace of the Governor in the Old Town itself, which dates from the days of the Crusades. In the grand plaza of the Palace, with its exquisite Venetian architecture, left, Yannis Tseklenis' three silky slides of jersey in a fuchsia-on-white flamingo print: a shawl to wrap around the smallest halter top...a sarong skirt to tie at the waist. Right, in the courtyard of the Palace of the Knights guarded by a great lion...a flicker of gold lights the night: Yannis Travassaros' shimmering golden peplum sweater over a hand-painted, wrap-around silk skirt re-embroidered with gold threads. Rhodes...it's just one of the special Olympian places. Experience all of Greece's yesterdays today with Olympic Airways—they'll show you their country the way only a native could!

JOHN BALDWIN
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YANNIS TSEKLENIS For
THE FASHION QUORUM
America's most prestigious specialty stores

YANNIS TRAVASSAROS For

THE FASHION QUORUM

America's most prestigious specialty stores



© 1976 Elizabeth Arden

Matchup Makeup

Believable Color is the new kind of makeup that's matched to your skin type.

So, whether your skin is dry, normal or oily, now you can choose the makeup that's just right for you. To make you look a lot more believable, and a lot more beautiful.

For normal to dry skin, there's Believable Color Maximum Moisture Makeup. Light and fluid, it adds a dewy fresh look for lasting beauty throughout the day. It looks so believable and alive. Like the color has been turned on from the inside.

For normal to oily skin, there's Believable Color Minimum Oil Makeup. Also a light textured liquid formula, it lasts longer on the skin. Turns on the brightness, without turning on the shine.

And, if you happen to have normal skin, choose the one with the finish you like best.

Both Believable Color formulas are available in nine beautifully believable colors.

Make your match.



Believable Color.

From the Laboratories of Elizabeth Arden.

Roberta di Camerino

Venezia, San Marco · New York, Fifth Avenue at 51st OLYMPIC TOWER
Chicago · Dallas, The Quadrangle-2800 Routh • Toronto, Eaton's-Queen Street



Available at these fine stores:

Lord & Taylor • Montaldo's
Marshall Field & Co.
I. Magnin • Sakowitz, Inc.

Gus Mayer of Alabama ..... Birmingham, Al.
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Boston Store ..... Fort Smith, Ar.
Cele Peterson ..... Tucson, Az.
Virginia Hammond Inc. ..... Orinda, Ca.
Judds Specialty Shop ..... Bakersfield, Ca.
Knobby Shop ..... Stockton, Ca.
Edith Hansen Dress Shop ..... Portola Valley, Ca.
Neusteters ..... Denver, Co.
J. Drum Ltd. ..... Darian, Ct.
Jean Hutchinson Inc. ..... Woodbury, Ct.
Lucy Baltzell ..... Hartford, Ct.
Fisher's ..... Wilmington, De.
Burdine's ..... Florida
John Baldwin ..... St. Petersburg, Fl.
Regenstein's ..... Atlanta, Ga.
The Patio Shop Inc. ..... Augusta, Ga.
Kiralfy's ..... Columbus, Ga.
Liberty House/Hawaii ..... Honolulu, Hi.
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Miss Kerby ..... Springfield, Ma.
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Jenny Banta ..... Ridgewood, N.J.
Root's ..... Summit, N.J.
B. Forman Co. ..... Rochester, N.Y.
Holley's Fashion Center ..... Ithaca, N.Y.
L.L. Berger ..... Buffalo, N.Y.
Martha West ..... White Plains, N.Y.
John Carroll ..... Asheville, N.C.
Little Shop ..... Chapel Hill, N.C.
The Smart Shop ..... Monroe, N.C.
Fannye's ..... Roanoke Rapids, N.C.
Thalhimer's ..... Winston-Salem, N.C.
Franjean's ..... Southern Pines, N.C.
Ivey's ..... Charlotte, N.C.
Gidding-Jenny ..... Cincinnati, Oh.
Lazarus ..... Columbus; Oh.
Halle's ..... Cleveland, Oh.
Hill Top House ..... Dayton, Oh.
Miss Jackson's ..... Tulsa, Ok.
Lipmans ..... Portland, Or.
Joseph Horne Co. ..... Pittsburgh, Pa.
The Heather Shop Inc. ..... Reading, Pa.
Evelyn McGill ..... Bryn Mawr, Pa.
Maude Fletcher ..... Wilkes Barre, Pa.
Martin's Ready-to-Wear ..... Johnstown, Pa.
Vicki ..... Providence, R.I.
Halfacre-Osborne ..... Greenville, S.C.
Stoll's Alley Shop ..... Charleston, S.C.
John Baldwin ..... Myrtle Beach, S.C.
Lynch's ..... Chattanooga, Tn.
Clothes Horse ..... Clarksville, Tn.
Town & Resort Shop ..... Knoxville, Tn.
Jewell Myers Inc. ..... Memphis, Tn.
Grace's ..... Nashville, Tn.
Ivey Wade ..... Austin, Tx.
Mary Nash Dress Shop ..... Dallas, Tx.
The White House ..... Beaumont, Tx.
Frost Bros. ..... San Antonio, Tx.
Arthelle's ..... El Paso, Tx.
R.E. Cox & Co. ..... Ft. Worth, Tx.
Southwicks Ltd. ..... Manchester, Vt.
Miller & Rhoads ..... Richmond, Va.
Top Drawer Ltd. ..... McLean, Va.
The Iron Jockey ..... Middleburg, Va.
The Stephens Collection ..... White Stone, Va.
New York Dress Shop ..... Staunton, Va.
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Garfinckel's ..... Washington, D.C.
McNeil & Moore ..... Milwaukee, Wi.
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McMULLEN

The fresh, modern good looks of a shirtdress . . . cool, white cotton voile blooms with bright calla lillies.
Sizes 10-20. About $68.
Prices slightly higher on West coast.



Action. It's my way of life. And I'm ready for it—making the most of every minute. Playing squash, walking, swimming, laughing. Feeling energetic to the tip of my easy-to-handle hair. That's the way it goes when you have your hair cared for in The Beauty Salon.

Cool, casual, brush-and-rush hair,

and it's from *Saks Fifth Avenue*

New York • White Plains • Springfield • Garden City • Bala-Cynwyd • Chevy Chase • Boston • Chicago • Atlanta • Detroit • Troy • Frontenac • Woodland Hills • Houston

GREECE

ISLES OF WHITEWASH AND SAND

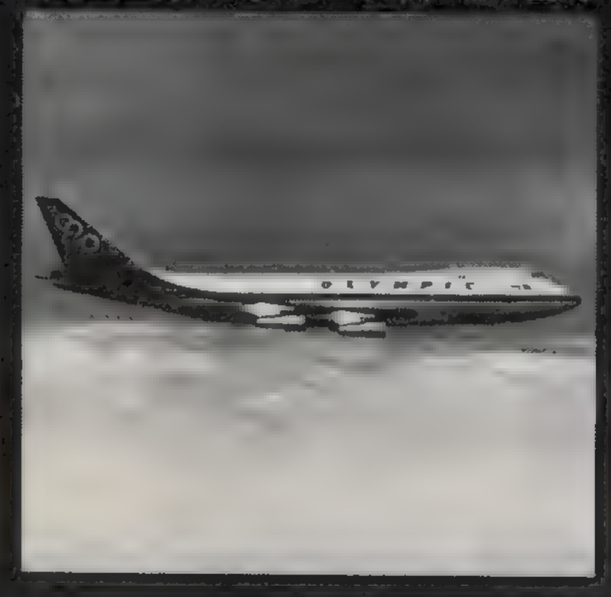


Begin your holiday aboard one of Olympic's 47 jets from New York to Athens. You'll want to make your first stop the lush green island of Evia, easily reached by car, then by boat or ferry. The second largest island in Greece, Evia's ideal climate makes it a perfect vacation spot! While enjoying its sunlit days, discover the great wealth of history and past cultures in its museums. Follow the ancient ruins of the Temple of Apollo and trace the fortifications of another time long ago. Explore its charming villages and the main town of Chalkis, that abounds with new hotels and a colorful resort life all its own. Here, ALBERT CAPRARO pairs harem pants with a soft poncho-like tunic. Polyester-cotton gauze of marigold or black, sizes 6 to 14, $110, in Designer Collections of all twelve MAY DEPARTMENT STORES.

MAY
THE MAY DEPARTMENT STORES COMPANY

GREECE

ISLES OF WHITEWASH AND SAND











From Evia, it's back to the mainland to Volos, a lively port on the bay. With majestic Mount Pelion rising up in the background, it is a not-to-be-missed stop on your itinerary! This popular summer resort offers its guests many comfortable hotels and a string of good restaurants all along the waterfront. Although you may arrive at Volos with the idea of doing nothing more than soaking up the sun, you'll find yourself exploring the hills and forests. There's so much to discover—from stately eighteenth century architecture and ancient ruins to modern-day villages. Experience all the warmth and friendliness that is the essence of Greek hospitality. Olympic-style. When you arrive, **PIERRE CARDIN** simplifies your sightseeing, left—in crisp poplin topped by soft knit ... the perfect combination. The cotton tee is v-necked in navy/white skinny stripings, S-M-L, $28; the polyester/cotton pant in white, 6 to 14, $58. A division of Beldoch Industries Corporation. In Designer Sportswear, **PICATO** rolls the jumpsuit up a notch, right—to your knees! Neat, clean and easy for hours on the go. White "crisper" fabric of polyester/rayon, also in cornflower or daffodil. Sizes 6 to 14, $48. In Better Sportswear at all twelve MAY DEPARTMENT STORES.

AKRON — THE M. O'NEIL COMPANY
BALTIMORE — THE HECHT COMPANY
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CLEVELAND — THE MAY COMPANY
COLORADO — MAY D & F
HARTFORD — G. FOX & COMPANY
JACKSONVILLE — MAY-COHENS
OREGON — MEIER & FRANK
PITTSBURGH — KAUFMANN'S
ST. LOUIS — FAMOUS-BARR
WASHINGTON — THE HECHT COMPANY
YOUNGSTOWN — STROUSS

MAY

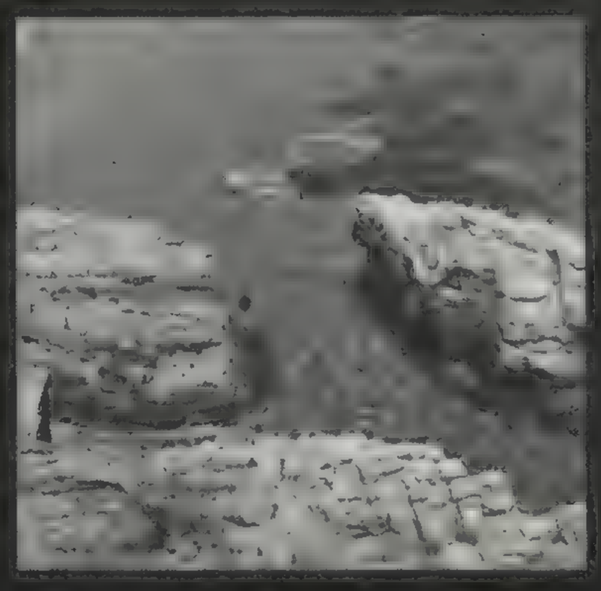
THE MAY DEPARTMENT STORES COMPANY

GREECE

ISLES OF WHITEWASH AND SAND











The perfect end to your holiday is a stay on the island of Skiathos. From Volos, go on by boat to discover the idyllic beauty of this special island. Passing local fishing boats drifting lazily in the harbor, one is given a first-hand look at the original Cycladic architecture through the sparkling reflections of white, cube-shaped houses nestled on two hills. Skiathos is the ultimate sun-spot for the internationally elite! It offers you crystal seas, the finest beaches and sun-washed landscapes, abounding with luxurious accommodations, modern hotels. Olympic, official airline of Greece, serves twenty-five major cities in Europe, America, Asia and Australia. By the water's side, **HERBCRAFT** jumps into white cotton terry, left—designed by Natalie for free, fresh, wind-in-your-hair wandering or late-day lounging back at the hotel. With straps that snap on or off. Sizes p-s-m-l. $25. In Intimate Apparel **AVANTAGE** shortens the sporty look, right—into white and navy cotton terry for your active life. The shortest shorts, side-striped, $9, bold striped tee, short-sleeved, $10, zip-front bloused jacket, $18. All, sizes s-m-l. In Moderate Sportswear at all twelve MAY DEPARTMENT STORES.

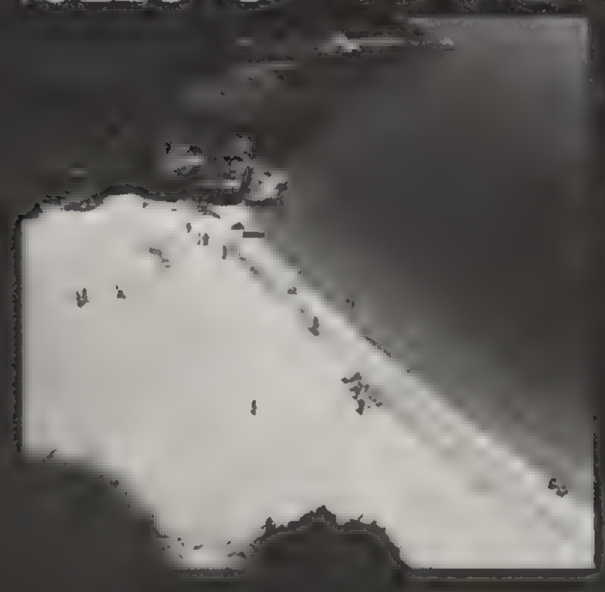
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GREECE

ISLES OF WHITEWASH AND SAND



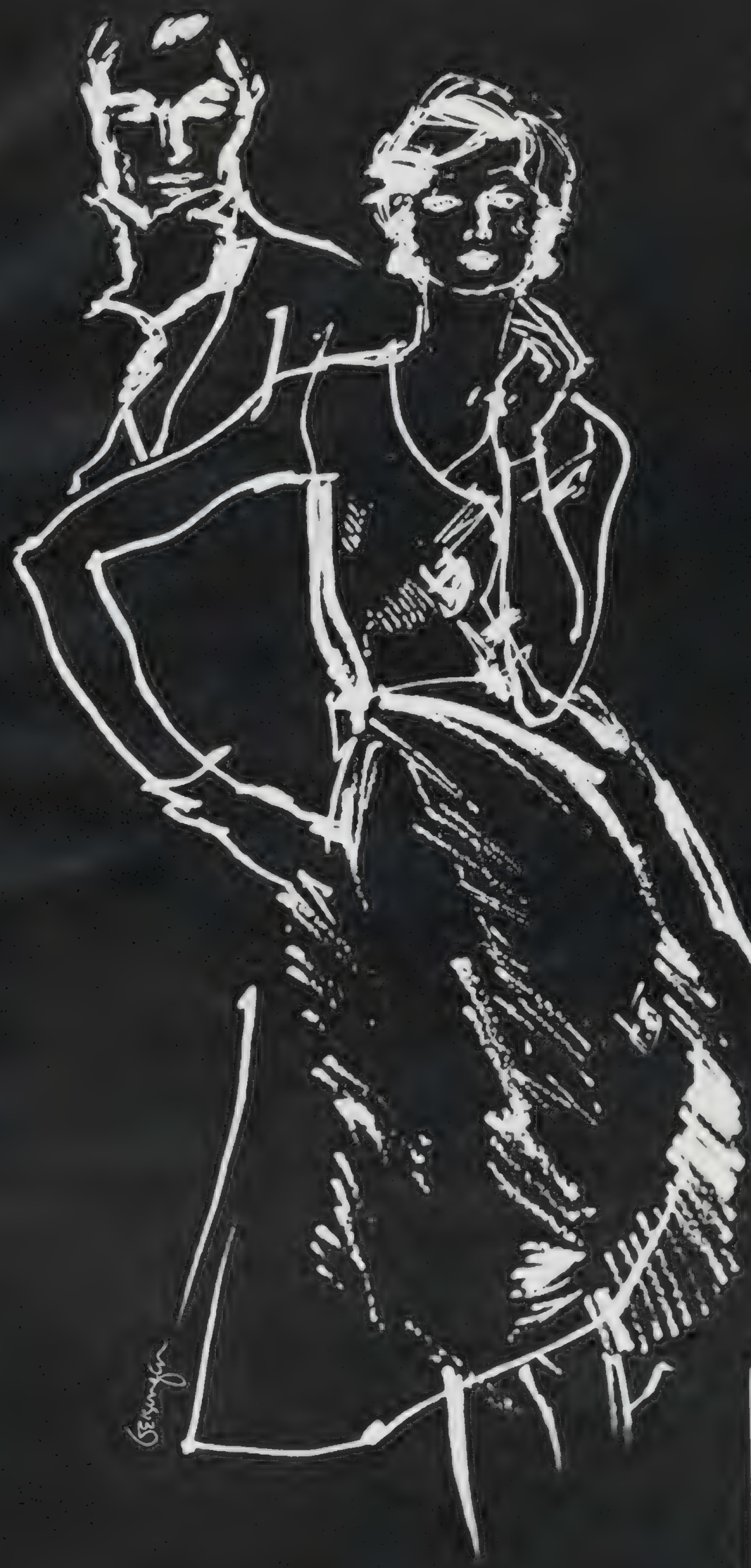


Skiathos was made for exploring – from the crumbling walls of the Rock of Castro, to one of the most beautiful beaches in the Mediterranean: Koukounaries. Then it's back to Athens where Olympic will fly you to New York with daily round-trip service. On the beach, **JANTZEN** bares you in the essential bikini from their Intimate Apparel collection to tie strappy or strapless. White nylon/Lycra® spandex, s-m-l; top/bottom, $9 each. Chocolate/white Sanskrit print nylon cover-up, s-m-l, $28. In Foundations at all twelve MAY DEPARTMENT STORES.

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THE MAY DEPARTMENT STORES COMPANY



Everyone will ask you what you're wearing...



a classic fragrance from Caron

ALBERT NIPON'S DRESSING À DEUX...

Albert Nipon®

Natural togetherness . . . the modern-day ease of two-piece dressing. Slim skirt and crusader's tunic with tucked front and wooden button closings. French crepe-paper cotton in a woven stripe of red/blue/ochre. About $172.

Columbia and Rastar Pictures Present

Robin and Marian

Starring Audrey Hepburn, Sean Connery and Robert Shaw



SAKOWITZ

HOUSTON AMARILLO SCOTTSDALE

BECAUSE LOVE IS THE GREATEST ADVENTURE OF ALL



Albert Nipon

The mood of the moment . . . light as a forest breeze. French crepe-paper cotton with stripes drifting on the diagonal, softly tailored with wide sleeves, a spill of tucks, wooden button closing. Aqua and toast stripes. About $166.

BULLOCK'S WILSHIRE

LOS ANGELES * PALM SPRINGS * WOODLAND HILLS

ALBERT NIPON'S DRESSING À DEUX...

Albert Nipon

Checks and flowers . . . the timeless way to charm. Bare little sundress with criss-cross back straps and its own quilted jacket, romanced by bows. Italian cotton in red and black checks dotted with navy flowers. About $200.

Robin and Marian

Audrey Hepburn as Maid Marian • Sean Connery as Robin Hood
Robert Shaw as the Sheriff of Nottingham



Helen's "of course"

BEAVERTON, OREGON

BECAUSE LOVE IS THE GREATEST ADVENTURE OF ALL



Albert Nipon®

The enchantment of Robin and Marian...
an Albert Nipon look that spells romance in any era.
Red and black checks with navy flowers on Italian
cotton, gently shaped, with flattering tucks and
removable white collar. About $146.

B Altman & Co



The Uno-A-Erre Chain Reaction. It goes on and on . . .

creating a look of classic beauty that links you to a world of fashion, good taste and self expression.

Uno-A-Erre neckchains long to make you lovelier. More interesting, too. Very fancy or purely plain. In 14kt and 18kt gold and sterling silver.

Uno-A-Erre is made the way fine Italian jewelry should be made: very carefully.

We go to any lengths to make you happy. At fine jewelry and department stores.

Write for **Chain Reaction** brochure. Aurea Jewelry Creations, 580 Fifth Avenue, New York, N.Y. 10036

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UNO-A-ERRE

Introducing Belle de Jövan Perfume. Open. Apply. Experience. Savor. Whisper. Touch. Caress. Stroke. Kiss...



Legend tells us that a wealthy prince once challenged the master perfumers of Jövan to create the world's most beautiful perfume. For his cherished princess.

"Use only the most precious flowers," he advised, "for she must experience the greatness of my gift."

Belle de Jövan is that very fragrance. A sensual, long-lasting blend of French Jasmine, Bulgarian Roses, Italian Orange Blossoms, East Indian Sandalwood, Florentine Iris and other precious flowers.

A fragrance treasure to be given by every man who has ever cherished a woman. And to be worn by every woman who desires to be cherished.

Available in perfume and cologne spray mist. Ask for it. At cosmetic counters of fine stores everywhere.

Wear it for him. Before someone else does.

Jovan, Inc., 875 North Michigan Avenue, Chicago, Illinois 60611. ©1976, Jovan, Inc.

Do you shove glasses up onto your forehead, à la young lady at right--and end up with warped frames? Well, you can get away with that if you choose the right frames--Animals from Xanadu. They're made of Optyl, which has such an unerring "memory" that almost nothing can make it lose its shape--and they're lightweight, with lean lines.



Vogue

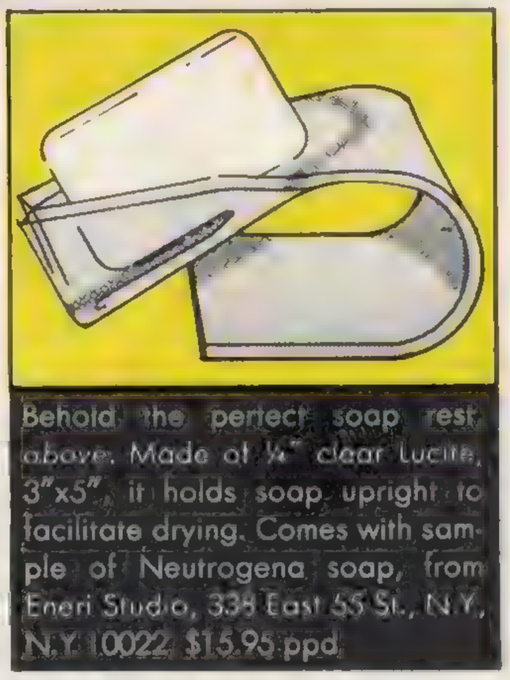
BEAUTY NOW

Quick notes on what's new and good



BETTER BODIES

"I was bowled over with the happy beauty of a brand-new exercise penthouse in Century City," writes our Los Angeles correspondent. "Formerly a roof storage area, it's now a heavenly large exercise room *(above)* with a view to the ocean, called Body Design by Gilda. It's owned by Gilda Marx, whose architect husband, Robert, is responsible for the design of the studio. Everything is in pale apricots, pale blues, with mirrored walls . . . Gilda performs on an apricot platform. The class lasts for an hour and fifteen minutes—it's done to every type of music—from Dixie to rock, from Latin to funky, to classical . . . she starts with a basic stretch and warm-up, works into dance-type exercises that reach every part of the body. This is followed by a cool-down and then a few yoga exercises. There's electricity in the air, enthusiasm—I could watch the entire group gaining energy as they went along. Gilda's a real find!"

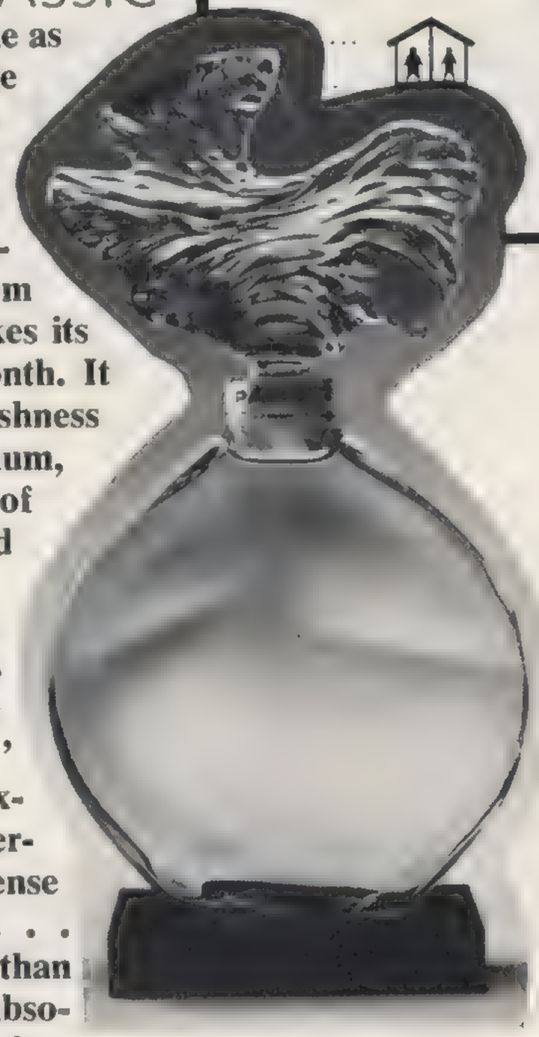


Behold the perfect soap rest, above. Made of ¼" clear Lucite, 3"x5", it holds soap upright to facilitate drying. Comes with sample of Neutrogena soap, from Eneri Studio, 338 East 55 St., N.Y., N.Y. 10022. $15.95 ppd.

MARTHA VOUTAS

NEW CLASSIC

Bearing a name as untranslatable as its scent is unique, Parure, right, a brand-new fragrance from Guerlain, makes its debut this month. It evokes the lushness of lilac and plum, with the vigor of cypress and vetiver. Translate Parure as "ornament" or "adornment," but, say the experts at Guerlain, "in the sense of an aura . . . more felt than seen." And absolutely stunning!



REYNOLDS ROLLES

THE SKIN RENOVATOR

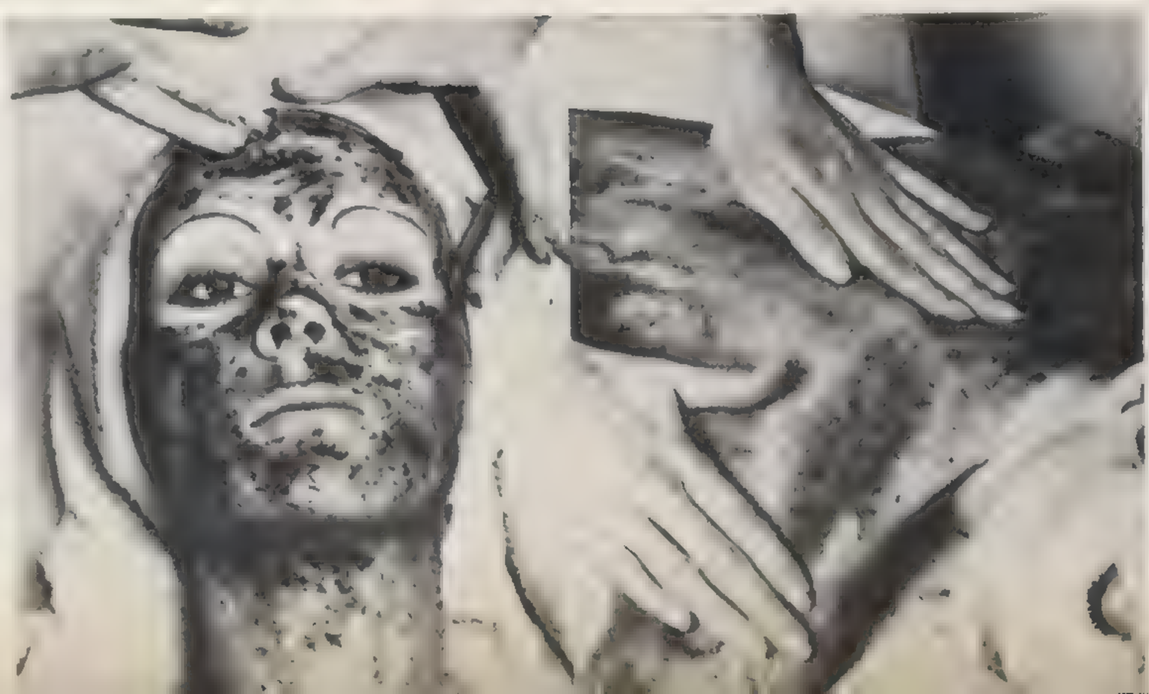
Justly renowned for their fabulous skin treatments, the Carita Salon in Paris can provide you with a total face and body cleansing that leaves the skin baby soft and smooth. The "Renovating Treatment" can be combined with a body massage, far right, or a facial, near right, and consists of a natural herbal product that has the advantages of peeling without any of the disadvantages. Joelle, one of Carita's nimble experts, is particularly adept at gently massaging the face to work off just the right degree of roughness.

CONTINUED ON PAGE 76

Week 1	day 1	day 2	day 3	day 4	day 5	day 6	day 7
FEELING GOOD IS UP TO ME							
From the weekly option list, I choose numbers							
.....							
BREAK-FAST							
MID-MORN							
LUNCH							
MID-DAY							
DINNER							
AFTER DINNER							
DAILY TOTAL							
WEEKLY TOTAL							

THE FEEL-GOOD DIET PROGRAM

We've discovered again The Diet Workshop, an international group weight-control organization whose total program of diet, exercise, nutrition education, and—perhaps most important—behavior modification gives the dieter the fun of designing a personalized program (see weekly chart, *above*). Their aim is to make dieters feel good about themselves while losing, rather than postponing those positive feelings until after weight is lost. For information on a Diet Workshop in your area, write, The Diet Workshop Inc., 1975 Hempstead Turnpike, East Meadow, N.Y. 11554.



© HELENA RUBINSTEIN INC 1976 Fashions by Maurice de la Fuente for Bendel studio

Smooth Away The Years With Skin Life.

Skin Life Cream, Moisturizing Emulsion and Eye Cream contain GAM.
Help your skin feel renewed and revitalized.

The Science Of It: These products form the nucleus of the Skin Life beauty program. They all contain GAM. . . our exclusive bio-complex made to match as closely as possible the natural fluid of your own skin cells. It's this natural fluid that helps maintain moisture, discourage wrinkles and generally keep skin in good tone.



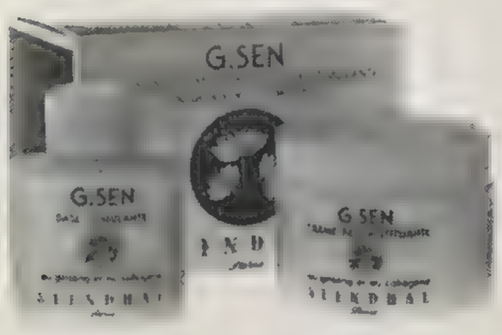
The Beauty Of It: Use Skin Life Cream every night and your skin will have a chance to feel renewed and revitalized. Use the Moisturizing Emulsion every day, and your skin will be softly sheltered and protected against moisture loss. The Eye Cream works with gentle determination on delicate areas where tiny age lines first appear. Use all three products every day and your skin will look tauter, softer, smoother. And that's a promise.

Helena Rubinstein/The Science of Beauty

(Advertisement)

There are beauty secrets beyond America's wildest dreams.

Two brand new creams 3,000 years old.



G-Sen night cream and G-Sen base treatment moisturizer based on the ancient Chinese healing herb, ginseng.

STENDHAL

Europe's Cellulitys Body Massage Cream



The body massage cream used in European salons for a more beautiful silhouette.

STENDHAL

New French Satin Shadows.



Automatic powdered eye-shadow in 12 colors, the likes of which you'd never believe.

STENDHAL

BEAUTY NOW

Time to expand your beauty environment . . .

For those of us who want the scent of Youth-Dew all around, Estée Lauder has introduced Youth-Dew Fragrance for the Home. This new collection consists of (1) Country-Comfort Sachets, three white-on-white patterned cotton-and-polyester puffs with pale-blue ties, to hang in closets or tuck into drawers, $12.50. (2) Perfumed Room Spray . . . a fingertip touch and Youth-Dew is in the air around you, 6 oz., $4. (3) Golden Hours Candle, in a sleek glass cylinder with silver-tone metal top, $6.50. (4) Youth-Dew Country Sachet Paper, right, scented drawer-lining paper etched in Mrs. Lauder's new spring hydrangea pattern, set of six to a box, $8.50. This delicate blue and green pattern was inspired by an early Colonial design . . . a bouquet from a country garden of hydrangeas, the flowers brought here by America's earliest settlers.





A Bath Oil, Milk Bath, and Body Lotion—all three rich with Halston's delicious fragrance, all served up in ravishing ivory plastic renditions (*above*) of the original famous bottle.

From Ruffage and the Anatomy Asylum, Beverly Hills' new hit restaurant and exercise salon, Richard Simmons's low-cal cottage cheese salad dressing—

2 cups plain yogurt
2 cups cottage cheese
1 cup chopped cucumbers, pureed
1 cup chopped radishes, pureed
1 tbsp. sour cream
1 tbsp. oil
1 tsp. salt
4 tbsps. chives
½ tsp. poppy seeds
Dash dill

Stir everything together and refrigerate. Serve over lettuce leaves.

5 FINGER TIPS

FROM JESSICA VARTOUGHIAN—ORIGINATOR OF JESSICA'S NAIL CLINIC IN BEVERLY HILLS—COMES THIS ADVICE ON NAIL-POLISH COLORS: KEY THEM TO YOUR SKIN TONE—BEIGE IS GOOD FOR PINKISH TONES, DARKER SKINS LOOK GOOD IN MOST COLORS, OTHER THAN EARTH TONES—THEY GIVE A YELLOW CAST TO SKIN.

To help maintain strong nails, keep polish away from your cuticles.

Tip from Germaine Monteil, creator of a great new product for soothing and smoothing hands—Supplegen Hand Treatment, enriched with stabilized soluble collagen. Squeeze a small amount of cream onto back of hand. Rub backs of hands together with circular motion to spread concentration of cream over this dry area where it is most needed. Then blend in over rest of hand from fingertips to wrist as though smoothing on a glove.

Even short nails need to shine! Try some clear polish or buff them!

If you have soft, weak nails and haven't yet tried Mavala Scientific Nail Hardener, you may not be aware of how successful this product has been in building stronger and longer nails. Mavala Scientifique was created in Switzerland in 1958 and has since gained avid supporters throughout the world. The solution is applied only to the tip of nail, never cuticle or skin—and when properly used will definitely harden the nail.



What kind of nails do you have? Ridges? Splits? Take heart, the Jovan Nail Conditioning and Polishing Kit, left, can help solve your problems. Its unique smoother removes ridges, its Conditioning Cream (with protein) strengthens and polishes, and its chamois buffer improves circulation —the key to healthy nails, $8.50

REYNOLDS ROLLES

The super nail kit



The Drink.

Harveys Bristol Cream

with a wedge of lime on the rocks. So good, it's one of the nicest ways of all to serve and enjoy the best there is.

Harveys ® Bristol Cream ® Sherry. © 1975, Heublein, Inc., Hartford, Conn.

Impeccable...Bénéfique



© 1976 Shiseido Cosmetics (America) Ltd

skincare.





There is a treatment and make-up collection that brings you closer than you ever dreamed to truly impeccable skin. Bénéfique. Created in the world-renowned laboratories of Shiseido, it goes beyond moisturizing to give your skin beneficial, tangible results. Young-looking softness, tone and resiliency not only now, but with continued use, year after year. Impeccable skincare. Bénéfique. Now being introduced in better department and specialty stores.

BÉNÉFIQUE

by SHISEIDO

Vogue

HAIR NOW

A new kind of curl, and ways to wear it, plus new tools, treats, and treatments . . .



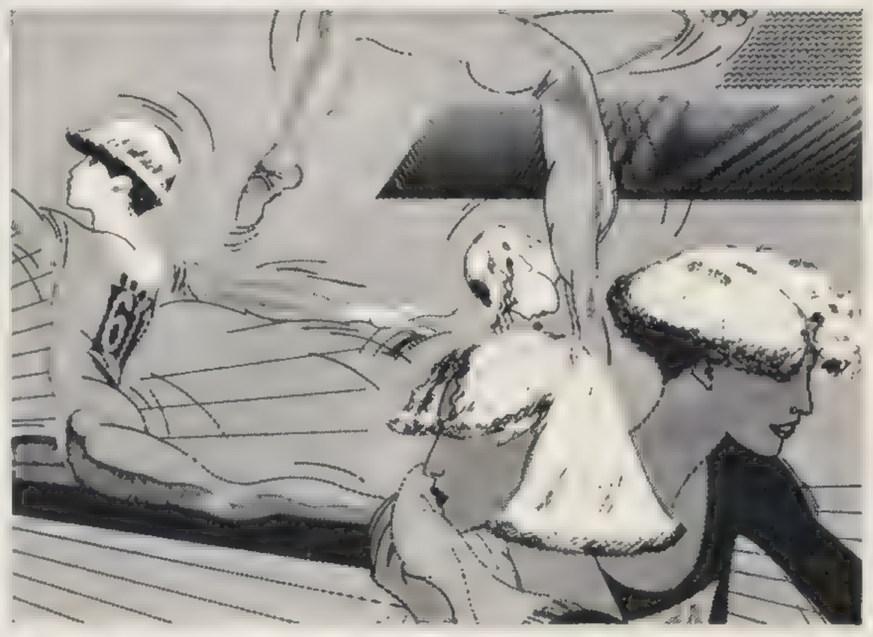
WHERE THE CURLS ARE

Here's the newest way for hair to set off your face: softly, but with a slight asymmetry that keeps a certain tang in the style . . . never "jeune fille" or overly sentimental. Alexandre, who's responsible for the three styles here (see additional versions on pages 150-155 and 166-173), believes that "there should always be movement in hair. We're seeing an upward swing in bangs, for example [*right*]—it's more relaxed, more flattering, and much more romantic! But the cut must be perfect—it defines the style!"



"Today hair should be neither too short, too curly, nor too straight," says Alexandre. Instead, he believes in combining a smooth crown with several softly curled tendrils and a silk flower, *near left*. Or, *far left*, even more flattering to eyes than straight bangs, sleek sides moving into curls that fall across the forehead or touch a cheekbone—creating the newest, the most provocative look we've seen in years.

INSPIRED BY THE OLYMPICS, THE CREW AT LA COUPE, MONTREAL AND NEW YORK, ARE TURNING OUT A VARIETY OF HEADS, ALL STYLED FOR ACTION (BELOW). THEY STRESS THE IMPORTANCE OF A SUPERB CUT, ONE THAT'S EASY TO CARE FOR—ONLY "NATURAL" PERMS—I.E., WASH & WEAR, NEVER SET OR BLOWN DRY.



GEORGINE STRATHY

Good news for brunettes! Constance, color-whiz at Louis-Guy D, New York, has started streaking with henna. Says Constance, "It's fantastic! Hair gets a terrific sheen—looks just like natural highlights. And, unlike tortoise-shelling, with henna I don't have to strip it first, so the color looks more subtle and lasts longer—tangles less, too."

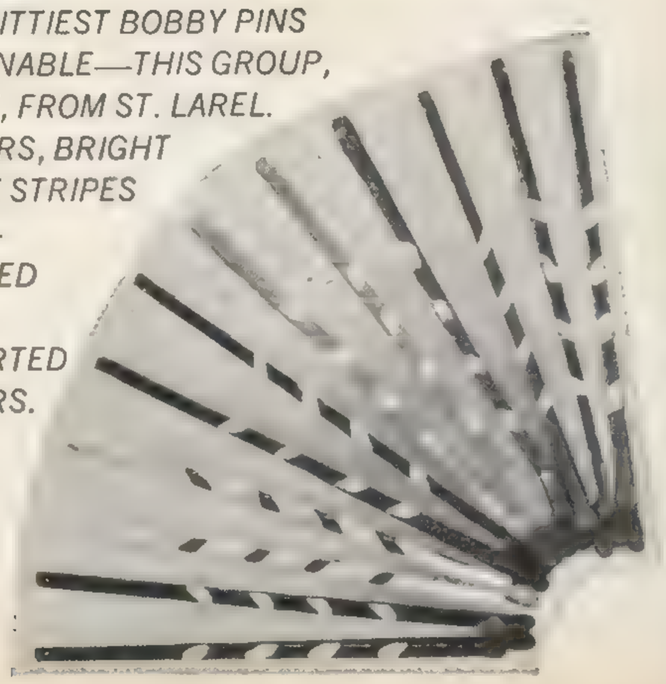
VERSATILE PERM

Why is Maud Adams smiling? She loves her new Perimeter Perm, seen wet *below*, created for her by Robert Renn, master colorist and hairstylist at Pierre Michel, New York. His special technique gently curls the perimeter, framing the face, and edging hair around to the back. Crown is left smooth. Maud's hair now can wave or be blown straight.



ISHIMURO

THE WITTIEST BOBBY PINS IMAGINABLE—THIS GROUP, RIGHT, FROM ST. LAREL. IN PAIRS, BRIGHT WHITE STRIPES HAND-PAINTED ON ASSORTED COLORS. SET, $1.50.

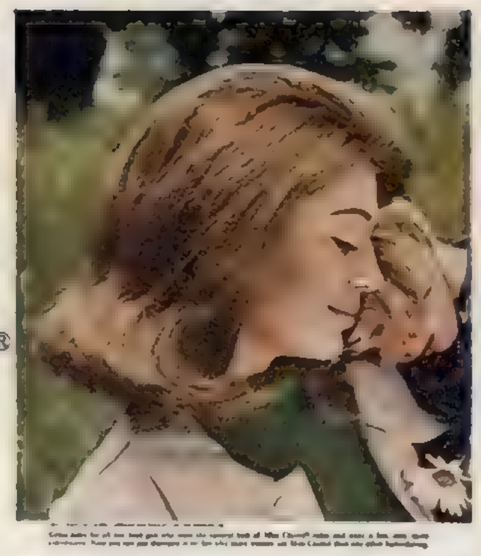


60–SECOND MIRACLE

It's easy, it's quick—and it works! The new Alberto VO5 Hot Oil Treatment does indeed live up to its claim that it makes hair more manageable, softer, and more shining. Simply heat pre-measured tube, *below*, in a cup of hot tap water, wet hair, apply, massage for one minute, shampoo. Result: healthy new glow!



Does she... or doesn't she?®





Above: Grace Pelham in 1967. Below: Grace Pelham today.
Her hair in beautiful condition, the color soft, young.

She still does!

with new improved *Natural Wear*™ Creme Formula.



And now to the beauty of Miss Clairol® color, we've added extra wearability and conditioning. With all the haircoloring that's come and gone since we started it all, nothing has yet been invented to give you softer, more natural color than Miss Clairol. It's still the "haircolor so natural, only her hairdresser knows for sure."®

And now, it wears that way too. The new formula keeps your hair shining with the fresh young color you love, week after week. Covers gray—completely! Leaves hair even more manageable with a lovelier, livelier touch.

Try it to see why most hairdressers and more women use Miss Clairol than any other haircoloring. Try it, for haircolor the best it can be... at any price!



New! Natural-Wear

Miss Clairol®
Creme Formula

To know you're the best you can be!™

Split, chipped problem nails?



Now! Get the protection you need in the colors you want. 28 shades



Sally Hansen®
HARD as NAILS®
with NYLON
America's Number One nail protection.



Seen and noted on the hair scene at home and abroad . . .



New this term at N.Y.C.'s New School (catalogue at left) is a course on "How to be Your Own Top-Notch Hairdresser." Given by Vincent and Fred Nardi, of the Nardi Salon, the course is open to anyone.



When in Milan, be sure to check out Dina, the fabulous salon run by Dina Azzolino. The salon is strikingly designed, filled with growing plants, headsets for private listening, *right;* it serves delicious lunches —and creates beautiful heads!



A bulletin from the National Hairdresser and Cosmetologists Assoc. tells us that "the updated wave will create an important coiffure statement for Spring-Summer." The 64,000-member Association also sees sleek chignons, *above,* an important style trend . . . in addition, says lengths will vary from very short to mid-neck and the latest techniques of perming will be used to create new, free-moving waves.



CURRENT HAIR STYLES LOOK GOOD WITH PIERCED EARS, SO WE WELCOME UNIQUE JEWELRY'S NEW "HYPO-ALLERGENIC" EARRINGS, ABOVE. POSTS AND WIRES ARE MADE OF STAINLESS STEEL, SO THERE'S NO POSSIBILITY OF AN ALLERGIC REACTION.

A FRAGRANCE MOVES UP

. . . to the hair! Now, for all fans of Heaven Sent, Helena Rubinstein has introduced Heaven Sent Perfume Hair Rinse. It leaves hair scented, bouncy, bodied-up, shining . . . fragrance conditioned in, not just sprayed on—the newest way to wear perfume!



AL GEISE

"When hair is very badly damaged we do what we call a surgical cut," above, explains Barbara Ruffin, vice president of Soul Scissors, a national chain of Black-oriented beauty salons. This style is designed to be sleek and smooth and a cinch to care for while hair is growing back.

WHY DOES THIS WIG WORK?

Tiny hairs set into front of wig create the effect of a natural hairline.

Shorter ear tabs make wig comfortable —good for eyeglass-wearers.

Every fiber strand is tied to an extra-thin, flexible hairnet type of base—making this the lightest wig made.

Velcro closings in back of wig allow you to size it for perfect fit.



MARTHA VOUTAS

Introducing his 1976 collection, fashion designer Adolfo described his new wigs as "the most natural looking products of their kind. To me, this means natural in look and feel—our new fiber, Kanekalon Spectrablend, rivals the look and feel of healthy, lustrous hair, and makes an Adolfo wig almost impossible to detect." Adolfo wigs are manufactured by General Wig Manufacturers, Inc., and are available in selected department stores.

Vogue

HAIR NOW

CONTINUED FROM PAGE 80

FROM CARITA COMES A NEW BARRETTE-COMB (BACK VIEW, INSET LEFT), DESIGNED TO GIVE YOU THE LOOKS OF A BARRETTE WITH THE STYLING BENEFITS OF A COMB. FINE, SERRATED TEETH PROVIDE EXCELLENT GRIPPING POWER AND THE TORTOISE OR BLACK FRONTAL BAND TURNS DAY HAIR INTO INSTANT EVENING, (LEFT) 20F. AT CARITA, 11 FAUBOURG ST. HONORE, 75008 PARIS.



CINANDRE

HAIR MAKEUP COSMETICS

VOGUE-RATED

TIP-OFFS

What to see, read, listen to, and watch for

movies

BY REX REED

★★★The Duchess and the Dirtwater Fox

Goldie Hawn is no duchess; she's a hooker with a great pair of thighs that have been decorated in action, and she's on her way to Salt Lake City posing as the titled governess to a family of rich Mormons. When her G-string falls out of her Bible, she exclaims with the piety of Greer Garson: "Oh, my Indian prayer shawl—a tribal gift from the time the Duke and I visited Kilimanjaro, at the foot of Lake Geneva!"

The Dirtwater Fox is George Segal, a crooked gambler with a boyish grin, rescued on the day of his own lynching by a gang of desperadoes who force him to repay the debt by bedding the banker's wife and stealing the keys to the safe.

Together, the Duchess and the Fox are chased through rattlesnake-infested territory by both the sheriff's posse and the varmints who want their stolen loot. They scale rapids, fall off horses, and hide out in a Jewish wedding complete with a musical number that sounds like a reject from a Virginia City company of *Fiddler on the Roof*.

Familiar turf, to be sure, but the view is fresh and full of pleasant surprise. Melvin Frank is a comedy director with steady hands, Goldie Hawn is the kind of ace in the hole who can get a laugh just by tripping over her own garters, and it's a welcome change of pace to leave a movie like this without feeling like you've just been mugged. Pure corn, but nutritious.

★★Taxi Driver

A psychologically disturbed ex-Marine Corps Vietnam veteran takes a hack job because he can't sleep nights. During the day he goes to porno movies, watches soap operas on TV, and eats out of jars. But, at night, the windshield of his cab becomes a window to the lonely lives of others and a mirror to the emptiness of his own. While the meter ticks away like moments in a bomb scare, the world becomes a nightmare of sordid, raging horror illuminated by neon, populated by human garbage.

The freak show the driver sees from his dirty windows builds in momentum and so does the pain in his head, until everything erupts in one of the most nauseating explosions of violence and carnage I have ever witnessed on a movie screen. About two-thirds of this haunting, provocative film are riveting; the final slice of this triangularly shaped poison pie seems misshapen and pointless.

Martin *(Alice Doesn't Live Here Anymore)* Scorsese is such a skillful director that his work cannot be dismissed haughtily, yet his very concern for detail makes the disappointment of his occasional sloppiness even greater: Robert DeNiro gives a taut, coiled performance steaming with neurotic passion; but why is his hair a different style and length in every other scene? Harvey Keitel is persuasively slimy as a pimp, but why does he set the phonograph needle on an LP, shown in closeup to be an RCA Victor recording, and get the movie's Bernard Herrmann theme music for dancing? Cybill Shepherd is properly scrubbed and shining as the idealistic campaign worker for a presidential candidate, but why does she leave her office in shimmering sunlight only to get rained on before she reaches the corner? For a movie that sets its sights on the realities of horror, *Taxi Driver* creates some technical horrors of its own.

The film is the worst indictment of New York since *Midnight Cowboy*, without the humanity; and, if you're squeamish, it will turn your stomach to bile. Still, it's fascinating and disturbing most of the time, despite the flaws and inconsistencies. It's a taxi ride with pretentious, unnecessary detours; but the trip isn't dull.

–★Dragonfly

Beau Bridges, just out of an asylum, wanders into a movie house, sees a gangster flick, throws up at the violence, and goes home with the girl from the candy counter. He eats candy bars, she calls everybody Howard, and the audience feels like calling the Better Business Bureau to demand a refund.

This idiotic drivel about a wandering loony who thinks he might have murdered his own mother has more holes than a freeway after a hailstorm. The psychiatrist, who doesn't seem to know very much about his case, learns the mother is still alive and shows only mild surprise. The boy has a sex block but surrenders willingly enough in a vile seduction scene in a sleazy motel. The patient, who doesn't know where he's going and seems to be suffering from amnesia among other inconveniences, suddenly shows up in front of his brother's farmhouse.

Despite the participation of Bridges, Susan Sarandon, and Mildred Dunnock, who could, under saner conditions, make Kool-Aid look and taste like Dom Pérignon, this *Dragonfly* limps when it should soar.

Doesn't anybody in Hollywood ever read the script?

books

BY ALLENE TALMEY

★★★The Talismans and Other Stories

By Carlos Baker (Scribner's). Can you read another story that begins: "On his way down to the beach . . ."? Yes, if the story is by the Woodrow Wilson Professor of Literature at Princeton University. His stories are not disguised memories quickened by a sensibility so acute the writer notices the coral flush on the feet of pigeons. Baker, instead, concerns himself with what happens to people in stories almost as short as fingers. On the way, he specifies the bite of Maine waters in July or the trail or a sea serpent passing "like a slow freight." No zircon brilliance, only crafted storytelling.

★★★Simple & Direct: A Rhetoric for Writers

By Jacques Barzun (Harper & Row). This is irresistible. Those of us who have been reading Barzun for years are missionaries intent on spreading Barzun Words, exact in meaning, plain and beautiful as apples. In *Simple & Direct* Barzun has written not only for professional writers but for amateurs of writing—among others, lawyers, housewives, bureaucrats, business executives. These people can write reports, letters, memoranda so addled they lead to unexpected controversy.

Barzun, former Provost and Seth Low Professor of History at Columbia University punctures the theory that we should write as we speak, for people speak in broken sentences, their words

(Continued on page 86)

dance



****Modern dance was, for many years, an easy target for satirists. All they had to do was to put on a hunk of free-flowing rag, run around on their dirty bare feet, and yell, "Revolt!"—and audiences fell into the aisles joyfully. Today, packed houses are joying—not at but with—modern-dance troupes. And right up there at the apex of all the joy-givers is the Paul Taylor Dance Company. Taylor's dancers are unique in the purity of their movement, the clean control of their emotions, the innate poetry of their being. But what makes Taylor's dancers very special is their wit and the high drama/comedy they make of walking, running, falling; it is as if their bodies were saying something quite new about locomotion. Example, above,* Runes *(Taylor choreography, Gerald Busby score).—L.L.*

**** Do anything to hear, see, or read it *** Definitely worth your time and money ** Good work, deserves attention * Take note, if it suits your taste –* You have been warned



Enjoy smoking longer without smoking more.

Saratoga 120's. Rich, full-flavored cigarettes tailored longer and slimmer than 100's. You get extra smoking time, extra smoking pleasure, without smoking more cigarettes. Cost no more than 100's. Regular or menthol, crush-proof box.



Saratoga 120's

© Philip Morris Inc. 1976

Regular: 17 mg. "tar," 1.0 mg. nicotine—Menthol: 15 mg. "tar," 1.0 mg. nicotine av. per cigarette, FTC Report Nov. '75

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

WANT TO LOOK AS YOUNG AS YOU CAN?

Why shouldn't you? It's a wonderful feeling to see a fresh, radiant-looking complexion reflected in your mirror. There's a definite lift to your spirits when friends ask if you're using a new makeup or have just returned from a relaxing vacation. And, not surprisingly, when you know you *look* as young as you can, you very often *feel* younger and more vital.

Don't deny yourself (or those around you) the pleasures of looking your youngest. Now share the secret of a unique beauty fluid, discovered by beauty connoisseurs and known to knowledgeable women in many parts of the world who look as young as possible, no matter what their birthdate. This skin-loving liquid is known in the United States as Oil of Olay beauty lotion.

● **OIL OF OLAY** works with nature in a marvelously mysterious way to soothe away dryness...the unwelcome dryness that accents little lines and wrinkles that too often make you look older than you are. Certainly older than you need to look. Smooth Oil of Olay on your face and throat. Within seconds, you can feel your skin grow softer and smoother. And you'll actually see a dewy, radiant glow.



● **THE PRECIOUS FLUID WORKS** almost like your skin's own natural moisture in easing dryness. You'll be surprised how quickly and completely Oil of Olay penetrates. And there's never, ever, a greasy feeling left on your skin. So of course it's an ideal makeup base, allowing your cosmetics to stay smooth and fresh-looking hour after hour. And, as an added bonus, Oil of Olay helps keep natural moisture in your skin, where it works effectively to maintain a youthful-looking complexion.

Devoted users apply Oil of Olay, with its wealth of pure moisture, along with tropical oils and other emollients, at least twice each day. At bedtime, to let the beauty fluid work its wonders during the night. Again in the morning, either under makeup or to provide a moist, misty environment for the complexion. You may choose to use Oil of Olay (from your drugstore) even more often, whenever skin feels dry and taut, or you'd like the moisture level of your skin increased.

● **WANT TO LOOK AS YOUNG AS YOU CAN?** Perhaps that's a foolish question to ask any woman who has ever peered into a mirror and looked for the first signs of crow's-feet. Foolish question or not, you may well find the answer when you use Oil of Olay.

BEAUTY SECRETS

When you're dieting (and who isn't?), denying yourself the pleasure of delicious food, you deserve a little pampering. More frequent applications of Oil of Olay during diet time will let you feel a little self-indulgent. You may well achieve both a younger-looking face and figure.

* * *

Don't neglect applying Oil of Olay® to areas you can't actually see in your mirror. The back of your neck needs attention too, especially if your hair is shaped short. (Remember how nice it is to be kissed on the nape of the neck?)

(Advertisement)

Vogue Tip-Offs

CONTINUED FROM PAGE 84

"vague, clumsy, confused" (to prove that, read a tape transcript). He considers it rude to misuse words, to let them swell out of meaning.

The tone of writing matters: if too legalistic, too pedantic, too pseudo-technical, too windy, it shows the writer's ignorance and vanity. Barzun lays down "an axiom that the best tone is the tone called plain, unaffected, unadorned. . . . When you can write plain you can trust yourself in special effects."

For writers and talkers, *Simple & Direct* is as necessary as blood.

★★The Pious Agent
By John Braine (Atheneum). In this cunning espionage novel, John Braine, who wrote *Room at the Top*, has developed a new agent, "a Mick thug," who carries a rosary and a Smith and Wesson, "a special hand-engraved model with an alloy frame, his initials in gold on the walnut butt."

Although Xavier Flynn, a name to remember, is a killer rather high in British Intelligence with his beat the Soviets, his boss loaned him for a single job in the United States out of friendship to the CIA: the CIA needed a foreigner in Dallas to kill President Kennedy. Afterward, Flynn returned to London to deal with more difficult complexities of knocking off Soviet double agents, tracking down traitors within the British Secret Service, and in general acting like Murder, Inc. (The whole Kennedy matter is confined to a garrulous monologue.)

It is relaxing to read Braine on spies. He knows exactly how to turn up the tension. Who else writes espionage with knowledge of murder and James Joyce? It's a comfort.

★★The Boys from Brazil
By Ira Levin (Random House). Levin's merchandise is horror. In this novel he lays out two propositions. The first, given to six obedient former Nazis, is a command to kill ninety-four specific men, all about sixty-five years old, in nine countries within two and a half years. (The killers, living in South America, changed their names years ago to Spanish or Portuguese ones.) The second proposal, to these same men, is particularly odd: the murders must each be different in method, unsuspected, and show no premeditation.

When Levin's Dr. Mengele, the former Angel of Death at Auschwitz, explains his reasons for this curious slaughter, the assassins immediately leave on their holy mission, for "The hope and destiny of the Aryan race lie in the balance." Against them stands Liebermann of Vienna. The climax is a genetic stunner. Almost the only horror untouched is Levin's style.

★★The Middle of the Journey
By Lionel Trilling (Scribner's, reissue). The new introduction to this ignored, unread, but famous 1947 novel by the honored, read, and famous critic of literature and University Professor at Columbia University settles the once disputed identity of Trilling's most extravagant character, Gifford Maxim. He was "consciously derived from actuality . . . a recollected observation . . . [of] Whittaker Chambers." At publication time in 1947, Chambers had the obscurity of a *Time* editor but a year later had become the pivot in the historic trio of Nixon-Chambers-Hiss.

Chambers gives the book singular flavor through his unburied past as a Communist agent gone underground and his later fright as a defector. *The Middle of the Journey*, however, is about death not Communism. The introduction is the startler, not the novel. In Chambers' life, Trilling wrote, you have to take into account "the aura of parodic melodrama with which he invested himself, as if, with his darting, covert glances and extravagant precautions, his sudden manifestations out of nowhere in the middle of the night, he were acting the part of a secret agent and wanted to be sure that everyone knew just what he was supposed to be."

In contrast to Chambers' secret branch, there was an open, surface branch of the Party operating a trolley that ran through the universities, picking up and dropping Communist travelers. Chambers (or Maxim) never rode that trolley.

To appreciate a certain kind of good mind in the 'thirties, to understand the hope for "a society of reason and virtue" never to come, Trilling in *The Middle of the Journey*, is a whopping but modest, readable guru.

★The Neurotic Woman's Guide to Nonfulfillment: How Not to Get a Man
By Joy Kennedy (Viking: A Richard Seaver Book). Women are born knowing what this book teaches, for any woman can *not* get a man. It's the practice that is hard. Kennedy warns against "The Big Self-Put-Down." without mentioning that Robert Benchley and a half dozen others

(Continued on page 102)

The Potion of Love.

And how it began in Saronno 450 years ago.



We know that she was young. Blonde. Beautiful. And that she was widowed. But did she create the original Amaretto di Saronno as a thank you for her portrait? Or was it offered as a gift to express affection for Bernardino Luini, the now famous artist whose painting immortalized her in 1525?

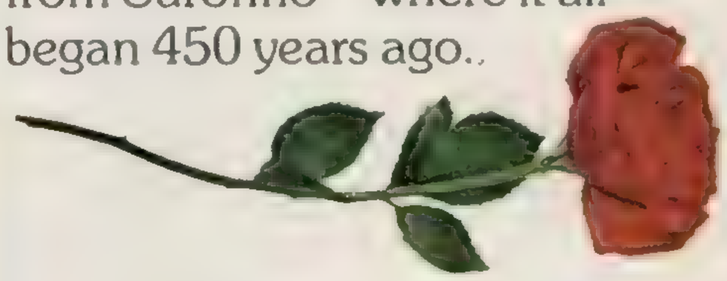
History has lost most of the answers—even her name—leaving us nothing but Luini's stunning fresco in the Sanctuary of Santa Maria delle Grazie in Saronno, Italy. And...her romantic liqueur. We still like to think Amaretto di Saronno is a liqueur that inspired a great love.



It's something for you to wonder about tonight as you discover its intriguing flavor and enjoy its provocative bouquet. This is Amaretto di Saronno. The original Amaretto. Brought here from Saronno, the village of love.

Only the Cognac region of France can produce the finest Cognac brandy. And only the vineyards of Bordeaux can ever produce a true Bordeaux wine.

So also, the finest Amaretto liqueur comes only from Saronno—where it all began 450 years ago..



Amaretto di Saronno.
We've left a rose alongside our name as a reminder of how it all began.



Discover the many other ways to use Italy's rare liqueur of love. Write for our free drink recipe booklet and food recipe booklet, "Gourmet Secrets." Address: Foreign Vintages, Inc., 98 Cutter Mill Road, Great Neck, New York 11021, Dept. 025.

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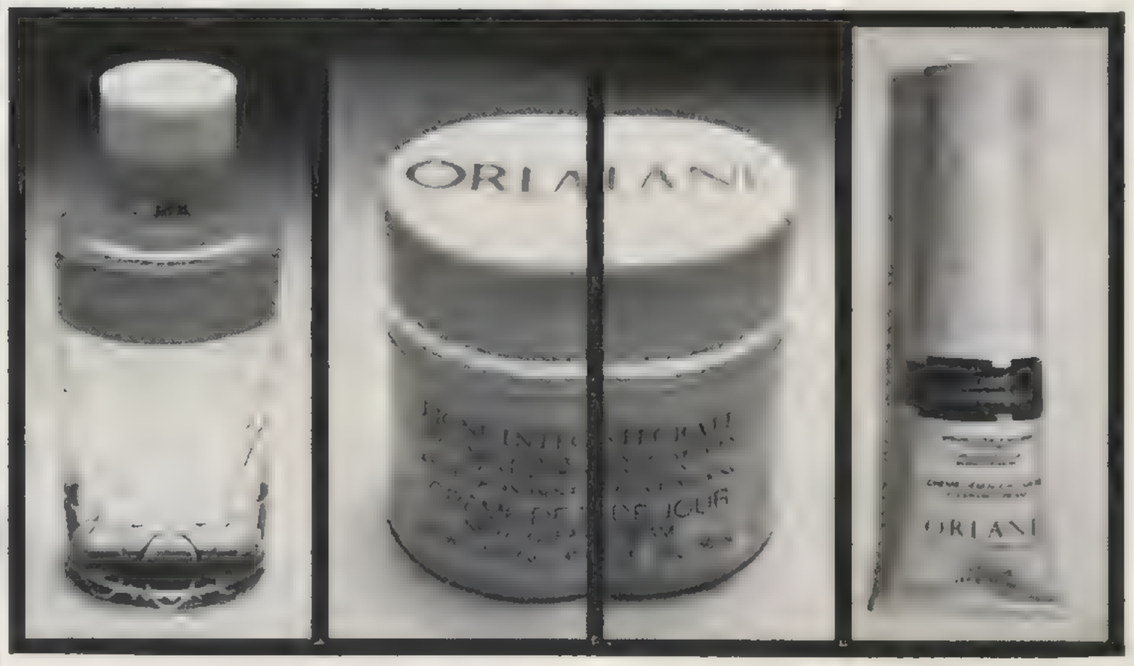
Vogue Ready Beauty

Four skin myths . . . four helps for dry-skin problems

Myths about skin. There are thousands, some of them dangerous—so check your working knowledge of skin care against that of a doctor, Howard Milstein, M.D., assistant professor of medicine in the dermatology department of the University of California, La Jolla:

MYTH #1: Facials and steam baths can delay the onslaught of wrinkles.
FACT: A steam bath may have a hydrating effect on the skin, but it is only temporary. Facials have no effect on the wrinkling or aging process, but they are relaxing and give a feeling of well being, so you look healthy and refreshed.
MYTH #2: Acne is caused by poor skin hygiene.
FACT: Excessive washing of skin may actually aggravate acne. Chocolates, nuts, greasy foods, and colas will aggravate some acne, but many patients find that once acne has been brought under control by proper medical care, they can eat any food with minimal effect on the skin.
MYTH #3: Facial exercises correct wrinkles.
FACT: Facial exercises cannot prevent wrinkles, but they can pep-up muscle tone to prevent sagging. Also, a regular exercise program for your body is relaxing, because if you're healthy and relaxed, facial expression will have less wrinkling because the total body is relaxed.
MYTH #4: Dry skin causes wrinkles.
FACT: Wrinkles are part of the aging process brought about by an alteration of collagen fiber in the skin. The sun also contributes to this aging process. The truth about dry skin is that flaking particles leave an irregular surface on the face causing skin to look dull, filmy.

Thank you, doctor. We add: If you have dry skin, always be sure you use the products specifically formulated for you—products that provide moisture for the skin and prevent moisture loss.



REYNOLDS ROLLES

NEW HELPS FOR DRY SKIN

The first thought for women with dry skin—any skin—is CLEAN SKIN. The question for dry sensitive skin is how to deep-clean it without drying it out. Answer: with a cleanser designed to leave valuable surface oils intact, leave skin moist, but effectively clear away dirt. Orlane has developed **Creme Demaquillante** to do just that as well as to maintain skin's pH balance. The cleanser is the first product to use in Orlane's new system of four dry-skin-treatment products called Ligne Integrale. The other three:

- **Lotion Sans Alcool** . . . translate, a skin refresher without a trace of drying alcohol. Softeners and smoothers included in the Lotion continue to add moisture to dry skin without sacrificing skin-tingling freshness.
- **Creme de Jour** . . . the essential all-day moisturizer for dry skin. After the Lotion Sans Alcool leaves moisture on the skin, Creme de Jour seals it in with its water-in-oil emulsion.
- **Creme de Nuit** . . . the night cream, made to penetrate the skin on application, so no smearing your pillow with heavy, tacky creams.

A word from the newly-wise—our dry-skinned spy who tested the Ligne Integrale products for us reports, "A super and simple system that gives great results. I can live in my skin again." What more can you ask?

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Alberto VO5 creates a one-minute Salon Hot Oil Treatment... minus the Salon—also minus the waiting, expense, hot towels and mess. But like a salon, new VO5 Hot Oil Treatment can make damaged hair shining and supple again. Bouncing with body and manageability. Even if your hair's been colored, permed, blown and teased to the breaking point. And VO5 makes it super easy. Just heat one pre-measured tube and massage in for a minute or two. Then shampoo! You'll have the freshest, healthiest feeling hair ever. Hair that looks expensive.

For your first VO5 Hot Oil Treatment, send 50¢ (to cover postage and handling) plus your name and address to Alberto VO5 Hot Oil Treatment, P.O. Box 416, Maple Plain, Minnesota 55359.



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Rub in Pretty Feet.® Roll off rough, dry skin.

For all the times you can't hide your feet, you'll want Pretty Feet.

This is more than just a moisturizer. It's a creamy lotion, specially made to remove dry flaky skin from heels, ankles, soles and toes.

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Pretty Feet for soft, pretty feet.



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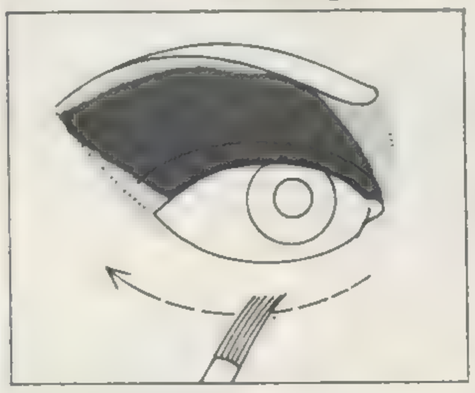
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Vogue Answers Your Beauty Questions

Makeup to give you wide-awake eyes— who needs facials?

Q **Is there a good, quick makeup to disguise tired eyes?**

A We asked Nicholas Guercio at Diane Von Fürstenburg salon to work one up for us.



MARTHA VOUTAS

1. A quick soother . . . five minutes with cool, wet tea bags on your eyes to reduce puffiness.
2. Brush cover-up cream under puff of eye and blend up over puff with fingertips. This lightens shadow under bags.
3. Cover the entire lid area up to the eyebrow with a smoky-tone brown shadow. This recedes the lid area, diminishing any puffy look.
4. With a liquid highlighter (the new Diane Von Fürstenburg Apricot highlighter would be ideal—it brightens without any whitening effect), go over the brown in (a) a diamond shape in the tear-duct corner; (b) a line from center of browbone to outside temple, winging up slightly; (c) a line under lower lashes from center to outside corner, blending up to temples. This creates a soft "V" shape with upper (b) line. Be sure to blend well.
5. If you want another color on the lid, use it over the brown base for a nice muted variation—bright colors only call attention to puffy lids.
6. Smudge a dark-brown- or black-pencil line into base of lashes before applying mascara. This makes them look thicker and brightens whites of eyes.

Q **How can you cover blemishes when you're out in the sun . . . and swimming?**

A The answer may be a waterproof makeup that gives you a little more cover than a regular foundation. One good product we've tried is Lydia O'Leary's Covermark foundation. Formulated to cover blemishes, even scars and birthmarks, Covermark is waterproof, will not interfere with any medical ointments you may be using, comes in ivory through ebony shades to keep up with your tanning, provides good coverage for Black skins, too. Write to Lydia O'Leary, 41 East 57th Street, N.Y., N.Y. 10021.

Q **Do you recommend facials only for those with problem skin, or should most people have them? And if so, how often?**

A We asked the advice of Agnes Timar, a cosmetic chemist with twenty years of experience in skin care, whose salon (Agnes Timar Cosmetology, 108-01-03 Queens Blvd., Forest Hills, N.Y. 11375) is known for its scrupulous attention to individual skin problems. Explains Ms. Timar, "I have learned to look at a facial and all its components as a checkup. Of course, it makes you look wonderful, but its real benefit comes from the knowledge that you derive of your skin and how to take care of it properly. Skin changes frequently—age is one factor, but so are the area where you live, whether you are taking medication, the state of your nerves, increased tension. But it takes a professional to diagnose the results of these factors on your skin and recommend care for it afterward." Ms. Timar recommends a facial consultation at least three times a year, with facials preferably every month. In the meantime, she has some important tips to follow at home:

Avoid at-home facial saunas. "They do not control the amount the pore is opened and can sometimes do more harm than good."

Avoid carbonated beverages. "The carbonation and the chemicals can be very destructive to your skin; drinking pure water—and lots of it—is the most beneficial skin quencher."

Use eye and throat creams regularly.

Change your moisturizer at least twice a year, depending on warmth or cold—extra strength for cold weather.

Give yourself at-home facial treatments, at least twice a week, and, ideally, those prescribed by a professional.

Great Skin



Don't face the cruel dry world without it.

Before you decide it's only age that brings on lines and wrinkles, consider weather. Too much sun. Biting winds. Air pollution. All or any of these elements add up to dry skin.

Dry skin yearns for moisture. And that's the idea behind Great Skin® Day Care Moisturizer—a new and totally different kind of moisturizer.

Developed in Faberge's Research Laboratories. Great Skin is formulated with an honest-to-goodness skin care breakthrough called NMC-12.

How NMC-12 works is hard to explain. What it does is easy to understand. In repeated tests, hundreds of women found that their skin actually took on a dewier, smoother, more youthful glow. Not in weeks or even days—but in a matter of hours.

That's because NMC-12—also the heart of our Night Care Cream, Freshener and Cleanser—is a unique moisturizing complex of 12 ingredients that actively attracts moisture to the skin. Minimizes moisture loss. And helps replenish your skin's deep moisture reserves.

Perhaps a product that does so much for so many in so short a time should carry a hefty price tag.

Well, it doesn't.

You see, Fabergé feels every woman who wants Great Skin should have it. Weather or not.

Great Skin® Day Care Moisturizer 4 oz. 4 00 Cleanser 6 oz 3 50 Freshener 6 oz 3 00 Night Care Cream 2 oz. 5.00

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Vogue HOROSCOPE

By Francesco Waldner

FROM APRIL 1 — APRIL 30

If you were born when the Sun was in Aries: The first half of 1976 favors changes, new tasks, and financial gains. The second half, with positive Saturn influences, shows economic security, stability, advantageous long-term projects. There won't be easy successes: Saturn asks for hard work, reliability, and perseverance. Active and successful periods are: May 17th–July 6th, November 21st–December 31st; in 1977, February 10th–March 20th, April 28th–June 6th. Happy times for love and friendship will be: the entire month of April, May 28th–June 20th, July 15th–August 8th, October 21st–November 14th, December 10th–January 4, 1977, February 3rd–June 6th.

Aries MARCH 21–APRIL 20

There is no need to be apprehensive about the future: let events develop as they will and try to be more patient. Mars is negative and the 6th–8th are highly charged days which may, however, give you the energy to come to a decision. You are conscious of your strengths and capabilities, but you should be more methodical and more coherent in your work. Avoid confusion on the 19th–20th and control a tendency to be aggressive. From the 9th until the end of the month, you have Venus in your sign and will have, without doubt, great success in love. The Moon will also do its best on the 9th–10th and 17th–18th. **My advice:** Don't be overwhelming. Avoid risky travel and take care of your health.

Taurus APRIL 21–MAY 20

A month of favorable Jupiter and Mercury aspects inspires new ideas that you should realize in cooperation with another person, the steady expansion of your business and financial interests, and, for many, a well-deserved promotion. All that is needed for notable success is determination on your part. Positive days are the 11th–12th and 19th–20th; on the 9th–10th, there may be a domestic dispute. Try to get this settled so you will be better able to concentrate on your work. The outlook for love is very favorable, but don't quarrel with a friend on the 21st–23rd. On the 15th–16th, there could be a change in your plans. **My advice:** Take it easy and don't lose your sense of humor. You can enjoy a very pleasant encounter.

Gemini MAY 21–JUNE 21

April will be an interesting month for you, with travel, new encounters, and positive results through concentration on an important plan that promises personal and financial success. Thanks to your knowledge and logical way of thinking, you will discover the reason behind a rather bewildering situation. Before you take any action, discuss the matter on the 13th or 14th with a good friend. Venus, at first a bit critical, will favor friendship—new acquaintances, pleasant encounters, and contacts—after the 9th. Avoid topics on the 17th–18th that could complicate matters or arouse jealousy. Your best days for love, travel, and dates are the 21st–23rd. **My advice:** Bad Moon aspects on the 11th–12th and 24th–25th require great diplomacy and tact on your part.

Cancer JUNE 22–JULY 22

Energy, determination, and self-confidence make this month a successful one for you. It is very likely that you will meet an interesting person who will prove to be important to your future life. After the 9th, you must try to strengthen your relationships with co-workers; the 13th–14th and 26th–28th are trying days that require patience. Mercury becomes positive around the 11th and will, together with Jupiter, bring you good luck and unexpected possibilities; wait until this date to cope with correspondence or contracts. Harmonious days in your emotional life are the 15th–16th and 24th–25th. **My advice:** A long, lazy weekend would be good for your health.

Leo JULY 23–AUGUST 23

Until the 10th, Mercury will help you to make clever decisions and to successfully deal with correspondence, discussions—life's daily problems. After that, work will be rather tough, and you must be careful not to make any mistakes, especially on the 15th–16th and 29th–30th. The focal point this month lies in your sentimental life: from the 9th until the end of April, you have an excellent Venus influence that is further bolstered by the Moon on the 17th–18th and 26th–28th. These delightful days will make up for any troubles in other fields. **My advice:** Be careful in dealing with money questions; there could be little difficulties and added expenses.

(Continued on page 100)

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EVERETT
11:30 Make-up w.
JONATHAN

Loving everything about San Francisco! The hills, flowers, sea, air, people. Super EA Salon here... had really great haircut and learned new things about make-up. Also at Salon - found nifty ANNE KLEIN pants and marvelous sort of Marco-Polo-Coat (I can also wear it as a dress!) in Oriental print of bone w. olive and rust. All cotton. And -

both will be dynamite all summer long! Speaking of dynamic duos... my EA SKIN DYNAMICS two-step has been a face-saver this busy trip. Remember... 2 + 2

2 S.D. to use every day	2 S.D. to use once or twice a week
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Elizabeth Arden Salon

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How can Formula 405 care do so much for your skin? Because it works scientifically, not with fancy promises. And scientifically speaking, what skin needs to look great is . . . deep-action cleansing with mild epidermal abrasion . . . and deep-action moisturizing. Now Formula 405 gives you both. With two simple products, two easy steps.

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You begin with Formula 405 Cleanse Pac—a whole new kind of clean that skin really responds to. The soap-free lotion, used with water, reaches down into pores to get skin scrupulously clean without drying. While the patented, gently abrasive mitt whisks off that rough lifeless film . . . lets your "new" skin's glow and radiance show through again. An amazing difference is often seen the very first time it's used!

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The uniquely effective deep-action moisturizer for the second vital step is famous Formula 405 Cream. A breakthrough, it contains special water-loving agents which attract and bind needed moisture down in the cells of the stratum corneum where the "age look" of your skin begins. As these lifeless cells absorb and retain the exclusive moisturizers, dry lines tend to "fill out," new freshness and pliability can be seen. And it takes only a little of the cream, smoothed on nightly, to keep your skin's moisture needs balanced.

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Vogue HOROSCOPE

Continued from page 98

Virgo AUGUST 24–SEPTEMBER 23

Now is a very good month for business: concentrate on the essentials, and don't waste time over details. Much can be achieved by quick decisions and initiative. It is the moment to begin something new, and it is up to you to profit by the very good Jupiter and Mercury influences. Small obstacles on the 4th–5th and 24th–25th have no weight whatsoever. Your emotional life will be more serene after the 8th, when a negative Venus influence that began in March will end. Positive Moon aspects come your way on the 1st–3rd; don't take the 17th–18th too seriously. **My advice:** Use your best days—the 19th–20th and 29th–30th—to get what you want.

Libra SEPTEMBER 24–OCTOBER 23

The first ten days of the month will be somewhat turbulent. You are full of activity and initiative, but be careful as this may lead to hasty decisions. On the 6th–8th, take a realistic attitude toward difficulties over practical matters. You must defend your ideas on the 19th–20th without being aggressive. From the 8th, Venus is not on your side, and everything depends on you. The 26th–28th are critical because of bad Moon-Mars aspects. A violent love affair could play havoc with your emotions. **My advice:** Difficulties seem likely to multiply and must be straightened out at once. Take care of your health.

Scorpio OCTOBER 24–NOVEMBER 22

You have great energy and persistence, but in spite of your wish to get ahead you shouldn't try to do too much. Be careful in all financial matters and avoid legal entanglements. Don't take unnecessary risks. A positive Saturn aspect helps to protect you against imprudent actions and guarantees a certain stability, at least until June. Up to the 8th, Venus helps to harmonize your emotional life, as also does the Moon on the 6th–8th and 24th–25th. Difficult days will be the 9th–10th and 21st–23rd. Avoid heated discussions on the 1st–3rd and 29th–30th. **My advice:** Recognize that there are responsibilities that you simply cannot shirk.

Sagittarius NOVEMBER 23–DECEMBER 21

This will be a calmer month, with more time for your private interests. After the 8th, a delightful period for lovers begins. April is a good month for travel or for enjoying a rest. Positive days are the 9th–10th and 26th–28th; the next choice would be the 13th–14th and 21st–23rd. The best period for business and for important correspondence is the 1st–10th. On the 11th–12th and 24th–25th, others' attitudes may make you angry. Be with young people, and stay active and open to new ideas. **My advice:** Check over your investments with an expert to avoid any financial loss.

Capricorn DECEMBER 22–JANUARY 20

Good Jupiter and Uranus aspects promise success in several fields. Financial problems will soon be resolved. During the first ten days of the month, be careful not to argue with an important person; be diplomatic, especially on the 6th–8th. Later, you will have good opportunities to settle matters to your advantage. After the 10th, some tensions arise in the private sphere and are underlined by critical Moon aspects on the 13th–14th and 26th–28th. Make wise use of pleasant days on the 15th–20th; the 1st–3rd, 11th–12th, and 29th–30th bring success. **My advice:** Your health wants some extra care. Be prudent when traveling.

Aquarius JANUARY 21–FEBRUARY 18

Be cautious in all financial matters and in your contacts with authorities. You could misjudge opportunities offered you; don't get mixed up with risky business affairs. Try to establish good working relationships with the people you must deal with. Some would be glad to see you fail: be reserved and prudent on the 1st–3rd, 15th–16th, and 29th–30th. Blissful hours in your sentimental life come on the 4th–5th and 13th–14th. The Easter holidays bring good Moon aspects. **My advice:** It will be necessary for you to put some money aside for your future needs.

Pisces FEBRUARY 19–MARCH 20

This is a favorable month for you, with new ideas and success at work, especially after the 10th. Try to do something on your own initiative that will bring you satisfaction and self-confidence. Your private life is serene; pleasant events happen on the 6th–8th and 15th–16th. Perhaps you should change your Easter plans in order not to meet unpleasant people. On the 4th–5th and 11th–12th, you have to face little difficulties, but they are easy to overcome. Don't be influenced by flattery and specious promises. An old, half-forgotten love affair is suddenly revived. **My advice:** Enjoy what life is willing to give you and don't worry about the future.



At a White House reception in 1910, the wife of the Russian Ambassador stepped outside the bounds of decent society by asking President Taft for a cigarette. Taft stepped outside the bounds of decent society by giving her one and even lighting it. Taft was not re-elected.

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Vogue Tip-Offs

CONTINUED FROM PAGE 86

(Dorothy Parker) won fame and money or fame or money by doing that better than their rivals.

This is a short, amusing magazine article in 198 pages. Sport, if you skip around.

art

BY BARBARA ROSE

★★★★The "Wild Beasts" Are Back

Fauvism and Its Affinities is the stuffy title of a show at New York's Museum of Modern Art (through June 1) that is anything but tepid. For those surfeited with "minimal" statements, here is a blockbuster exhibition of works by a group of modern artists dedicated to maximum impact of color and form: an art of pleasure rather than an art of withdrawal.

Led by Henri Matisse, the painters who exhibited in the 1905 and 1906 Salon d'Automne in Paris were dismissed by outraged contemporary critics as a bunch of "Fauves," or wild beasts, because of their shocking use of wild, brilliant, pure colors that had little if anything to do with colors in nature. Like Impressionism, Fauvism was meant to delight the eye, to offer opportunities for the enjoyment of a gay decorative art. As Matisse put it in a famous statement often used against him: "A painting in an interior spreads joy around it by the colors, which calm us. . . . A painting on a wall should be like a bouquet of flowers. . . ."

A major reevaluation of the Fauve movement, the MOMA exhibition includes one hundred paintings: more than twenty by Matisse (a number owned by Gertrude Stein, who supported these radical painters, and her family), and major works by Braque, Van Dongen, Dufy, and the other Fauves. The big rediscovery: Derain's intricately composed large-scale figure groups and landscapes; influenced by Gauguin's Tahitian vision of flat shapes and intense color, Derain looked to primitive and archaic art and synthesized a new vision of wall decoration that still strikes one as fresh and alive.

Three lectures at MOMA, at 6 P.M on April 6, 13, and 20, by leading scholars should be of interest to those who want to deepen their understanding of a major chapter in the history of modern art. The exhibition is sponsored by the SCM Corporation and the National Endowment for the Arts. From New York, the show travels to The San Francisco Museum of Modern Art and the Kimbell Art Museum in Fort Worth, Texas.

An art exhibition to give a real lift to the spirit, a jolt of energy that seems especially welcome today.

★★★American Avant-Garde in Chicago

Since 1888, one of the most prestigious of shows for an American artist has been the *Biennial American Exhibition* of The Art Institute of Chicago—one of the nation's oldest and most venerable art school-museums. This year, a mixed bag of over fifty works by thirty-seven artists is a real survey of the entire range of current American art, from conceptual art (idea art that uses photos, slides, tapes, publications, etc., instead of objects) to Photorealism to . . . you name it . . . every artist and every movement that the art press has launched in the last five years is represented.

If the concept of the avant-garde is still operative—something many are questioning—then it is represented in Chicago with this comprehensive survey of What's Happening. Worth remarking about the show is a possibility of comparing a De Kooning with a Richard Estes, a Flavin with a Frankenthaler, a Nauman with a Noland. The conclusion: if American art is anything these days, it is certainly a diverse spectacle of high art, low art, personal art, public art, clever art, classic art.

Confusion? Yes. Quality? Sometimes.

★★★Folk Sculpture USA

At The Brooklyn Museum (until May 31), sculptures by self-taught artists working in native American folk traditions make a fascinating show of art that is genuinely popular, because it belongs to a pre-industrial, pre-media mentality.

Unlike other exhibitions of folk art, *Folk Sculpture USA* emphasizes visionary, eccentric, and obsessive images from Spanish *santos* to Southern voodoo and snake-cult objects, to a giant bear made of cottonwood and found materials. Made by loners outside the mainstream of American life, this private, often surreal naïve art is as American as, well, if not apple pie, at least the Collier brothers.

Sometimes intense, sometimes weird, sometimes amusing, the works are really quite fascinating—another revelation of the amazing diversity of American culture. ▽

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Vogue Special

By Kathleen Neuer

Dinner for one at a table for two . . . just how liberated are you?

EDITOR'S NOTE: *Writer Kathleen Neuer is an experienced eater; her guide to hostelries in some Mid-Atlantic states,* The Inn Book, *has just been published as a Vintage Original.*

Those who do it all the time—people in the theater, airline personnel, sales people, business executives—claim you get used to it, get so you don't notice it. Unconvinced, the rest of us with a polite smile of disbelief simply never permit the situation to arise. Load up at lunch at a tearoom or drugstore, take to drink or Hershey bars. Ring up a friend . . . an enemy . . . the bore-next-door . . . get married. The lengths people go to avoid eating out alone!

Women whose husbands confer on them little more than a grunt at mealtime and whose children make no secret of their preference for Big Macs and Dairy Queens to the ritual family dinner tell you schizo-ly how eating is a social act, an exchange; and liberated women who long ago lost their sexual hangups and move from bed to bed free as birds glance over at the red velvet ropes, draw back as if from an abyss, and in the end decline to cross this last frontier: "I'm not very hungry now."

Yet men too have their problems with eating out alone, are reported to hate it more than women do. Certainly they're pushed to it more often as there are numerically more of them moving about the big, strange world in the course of making a living. They write back to their loved ones that Eating Out Alone Is Hell. "You can have the *Sturm und Drang* of the hotel dining rooms," said one, a man with more than a casual interest in the pleasures of table. He'd give up the Noodles Alfredo and the Sole Tout-Paris anytime for a tuna salad with the family. Men-without-women, still largely helpless in the kitchen once they come away from those backyard barbecues, are driven out to eat every now and then by a basic craving for what the Western world has come to look upon as a real meal, but all the while a ticker is ticking in the back of the mind: This isn't the way it's supposed to be. "I feel like a discard," said a recently divorced man who, as it happened, had done the walking out, adding even more unreasonably, "and I'd feel still worse if everybody else in the place was also there alone, sitting one by one at little tables." *It isn't the way it's supposed to be.*

If God had meant for people to eat alone, how come there's no such thing as a table for one? Though you dandle rolls on your knee to make room for the pepper mill, no table so tiny that two place mats can't be plunked on it, two chairs drawn up to it, two people sat down to it. "But I'd never refuse to seat anyone because he walks in alone," the owner of a fashionable restaurant protested. "Not if he's sober and properly dressed." Then, correcting himself hastily, "Nor a woman, either." Just as long as it's socially acceptable to reject oneself, it will not be necessary.

Everyone knows food partaken alone tastes like sawdust, surely; nobody has to try it not to like it. Not unless you find yourself—by choice or drift, divorce, or even death—setting up housekeeping for one, a life pattern that's come to be regarded in recent years not only as viable but enviable. Or unless you insist on traveling alone rather than consent to being "packaged." Hasn't the time come to put the sawdust theory, that dubious folk wisdom, to the test? Begin with the baby swooning over its bottle while mama or papa steals out of the room unmourned. Or what of the mother of three who reports that she often sneaks dinner early in lonely bliss before the family gathers round the dinner table and sets up its demand-feeding choruses: *Make mine well-done! . . . Mushrooms—eek!* and *More Parks' sausages Mom!* Your life's companion makes no secret about it, he prefers the papers with breakfast to conversation with breakfast. A celebrated hostess confesses she hasn't any

(Continued on page 110)

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The thinking woman's guide to looking good while you travel . . .

It may sound like a truism, but before you go anywhere, it's wise to sit down and think carefully about just *where* you are going. Sounds easy? Well, we discovered in planning our trip to Greece (see pages 209-213) that in order to bring the right kind of beauty equipment, we had to really bone up on the territory. Is it humid? (need a stronger setting lotion) Is it sunny? (remember sun protection) Will we be in town? (city makeup) Are we roughing it? (triple-duty products a must) Once you work out the nature of your trip, it's easy to select the right beauty equipment. But, wherever you're headed, the following suggestions should simplify your packing.

Before you go: **Transpose liquids** from the bottles they come in to plastic traveling bottles—smaller, easier to pack, less spillage. But beware: all such bottles are not watertight. Test by filling with water and leaving upside down overnight. **Make a beauty first-aid kit** containing a small supply of your favorite blemish remedy, eyedrops, pills for any sporadic ailments—i.e., antihistamines, etc., several envelopes of stomach soother, a small box of analgesics, adhesive bandages. **Get a good manicure and pedicure** just before you leave—pale or colorless polish is a good idea if you won't have the opportunity for frequent retouching. En route: **Keep a small clean-up kit** in your bag (see contents below), being particularly careful to include a moisturizer—the air on planes is so dry, frequent applications of moisture is a must. **Carry a small scarf** in your handbag. It takes no room and is an excellent coverup should your hair collapse or a strong wind come up out of the Bush. **Don't eat a lot** on the plane; incidentally, many of our advisers recommended champagne as the ultimate in-flight beverage. When you arrive: **Do a few stretches, stand on your head,** or lie down with feet up; then slip into an oiled, scented bath and relax. It's the right way to end the travel and begin the stay!

SHORT OR LONG

If you travel at least four weekends during the year, keep a permanent traveling cosmetic kit. If you are planning a major trip, start a month in advance to make note of every beauty and health product you use. Eliminate the non-essentials and take along the rest.

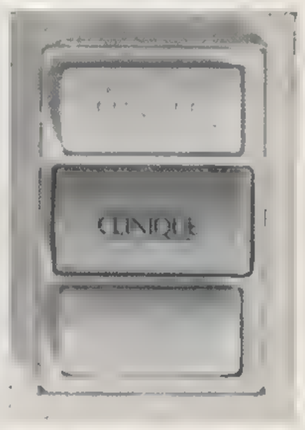
HAIR HINTS

Be sure to take along a generous supply of shampoo and conditioner—ask your hairdresser to bottle up whatever he uses on you. A hair dryer that works on all currents is a must—Clairol's Air Brush is a good one. Bring extra clips, barrettes, and combs for quick saves. Some travelers find small hairpieces excellent for all those last minute pick-ups.

All experts agree: the best way to travel is to travel light. Eat less, pack less—gain more freedom . . .



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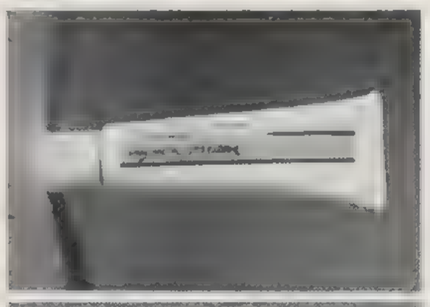
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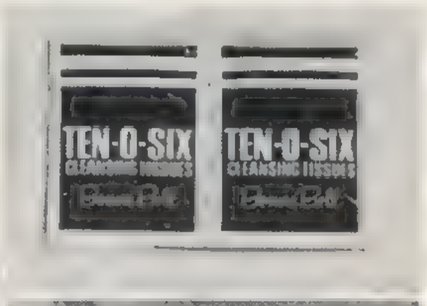
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GOOD TRAVELERS

1. Traveling can leave the healthiest mouth feeling dingy, and this tiny (2″ x 3″) plastic bottle of Boca'Lav serves a dual purpose. Being concentrated, it can be used as a rinse, with water added, or full strength. Either way, it has a unique flavor that leaves your mouth fresh rather than over-flavored. **2.** Hotel soaps are rarely designed to improve your complexion, so Clinique provides a tidy package (under 3 inches long) of 3 of its justly famous soaps, plus traveling case. **3.** A triple-purpose product, Everything in One Cream from Charles of the Ritz is a cleanser, a replenishing moisturizer, and provides protective night care. **4.** Instant pickup: Bienfait du Matin by Lancôme will bronze, moisturize, and protect skin.



1



2



3



4

KEEP WITHIN REACH

1. For soothing weather burns, chapped lips, or as a super lipgloss, take along Elizabeth Arden Eight Hour Cream. **2.** These Ten-O-Six Cleansing Tissues by Bonne Bell are a must—and antiseptic, too. **3.** Extra moisturizing can smear mascara—the solution: Diane Von Fürstenberg Eye Gel, light-textured and instantly absorbed. **4.** Dry hands are the bane of a traveler's existence, so we thank Estée Lauder for coming up with Maximum Care Hand Creme in a slim (1½″ wide) plastic tube.

Parure. It is a word which is difficult to translate.
One could say "ornament" or "adornment" but one would be missing the point.

It is "ornament" only in the sense of a jeweled tiara from Tiffany's. It is "adornment", but in the sense of an aura, creating a presence which is *felt* more than seen.

Parure is a fragrance of exquisite femininity. A fragrance evoking a season of lilacs and plums, the vigor of cypress, the charm of amber. It is lingering, opulent.
And stunning. It is a perfume that says exactly what you want it to say.

1976—Guerlain creates Parure.





CONTINUED FROM PAGE 106

"If God had meant for people to eat alone, how come there's no such thing as a table for one?"

appetite 'til alone at last with the leftovers. Lovers, it's well-known, are not over-involved with their dinners, but it's not at all unheard of *after* lovemaking (*pace* Alex Comfort) for one partner to steal to the kitchen and fall to while the other sleeps. Can it be that, deep down, eating is a private, even selfish pleasure, a voluptuary's dream? M. F. K. Fisher, who understands as well as anyone the art of living and eating well, made it a habit when traveling alone by ship to obtain a table to herself, scandalizing the rest of the passengers by presuming to enjoy it, and, worse, casting the others onboard into the exile of togetherness.

May I offer the prima-facie evidence of my own senses? In the pursuit of good food for a field guide to old inns and out-of-the-way places, I must have undergone hundreds of meals alone, an occupational hazard you could say; and even now, months later, I can recall at will a beautiful soup or the exact texture of a tart crust. But when I had allies along to help with the "research," whole courses had a tendency to slide by and blenderize. Clearly, good company is to good food as music is to poetry—a distraction. If food seems to taste better with all that distraction, it may be because it doesn't taste so good to begin with. Distraction, like catsup, helps.

In the face of all the obvious advantages, why is eating out alone regarded with such recoil and dread? Perhaps it's simply fear of meeting oneself face to face at last, *and finding nobody home*. Music, books, work, play, toys like TV, and the bump and scrape of other people help to hold this fear at bay, sometimes for a whole life long. Alone, at table, with this stranger, what for heaven's sake, do you say? Eating out alone in our society is an acquired taste and comes with doing.

The fear of not being wanted (childish! exasperating!) is never very far away, either. Does the headwaiter seem to be looking just past your shoulder for a missing person, your companion? Was the waitress a bit short with you when you asked for water? Even the rack of lamb ($16 for two) seems to be trying to tell you something. The rich are spared these indignities, but then no one tries to spoon *them* into a wedge of space behind the swinging door; waiters' eyes do not slide off *theirs* like jelly off a plate; *their* little old ladies do not slink to table with head averted like a person about to be arraigned in night court. By what signs do they let it be known attention must be paid? Unconscious expectancy of good treatment? Or the lifelong, bone-deep habit of arrogance?

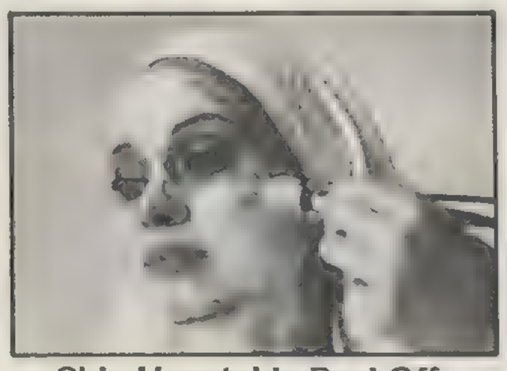
Arrogance, often held to be the only way to deal with arrogance, can become a kind of game. One such gamesman never accepts the first table offered, on principle. He's also a name-dropper of sorts. Calling for a reservation he has always managed to get the name of the maître d' from some underling: "Alex, this is Lee Coles and I need a table for one at one. How's the Tulip Room along the banquette?" "They have no idea, of course, who I am," he said modestly, "but they don't know they don't have to know."

If it isn't in you to be arrogant, don't force it. Play nice. Make a reservation before arriving even if you're pretty sure the place is empty Thursdays. Take the precaution of arriving a bit before the rush hour or somewhat after, and steer clear of Friday and Saturday when even the best-run restaurants run short of smiles.

Have change ready for tips; for a few pennies more you can buy your way to happiness. (It is not our present purpose to reform this questionable practice and, in any event, this is not the moment.) To figure what's owed without going through the entire times table, take 10 percent of the bill and double it: 20 percent is the figure that obtains at better places. If the service was only fair, cut back. If execrable, leave a deliberate dime. As a kind of down payment on a good table next time around, press $2-$5 in the headwaiter's palm as you leave. Discreetly. Wine stewards get 10-15 percent. Bartenders, 10 percent of the bar bill. Doormen: a dollar, or more bad nights. The busboy is the waiter's problem. One city-dweller, a restaurant habitué of modest means but addicted by her Southern heritage to "gracious living," claims that when you get good service there is *no such thing* as overtipping. In true Southern style she's on a first-name basis with the staff, her table is staked out and there's coffee, black and hot, before she

(Continued on page 123)

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Ice cream parlor flavors for grownups.

LETTER FROM MILAN AND ROME by Joan Juliet Buck

Shook up in Italy: how to survive an earthquake, shave a truffle

EDITOR'S NOTE: *A sharp-penned young American writer, who has lived and worked in both London and Rome, here continues her report on a journey that ultimately took her to Hollywood—where she is writing a book and a script.*

Landing in Genoa instead of Milan is not unusual in winter weather; but, like bombs and earthquakes, it's unnerving. Arriving finally in Milan in the middle of the night when there are no taxis is no different in substance from arriving in Rome by train at any hour of the day or night. There is a certain amount of interference from the Powers That Be in one's most prosaic activities that must be accepted as part of the Italian experience.

I spent the first night in Italy in the country house of an eccentric friend who had built his swimming pool on the roof above the bedrooms and failed to empty it for the winter. The two seismic jolts that precipitated me out of bed at 4:00 and 6:00 A.M. were not immediately perceived to be anything other than erratic muscle spasms. The next day, over lunch, when the editor of the local paper informed us that the epicenter of the earthquake had been my friend's land and that one more point on the Richter Scale would have meant death by water and masonry in our beds, I began to feel that whatever good was going to happen to me in Italy had been well and truly paid for in danger. What with a London airline official telling me I'd be safer abroad, I had almost dropped my guard.

The Grand Tour has become the refugee gambol. In Italy, you'd be safer at school in Switzerland, or profitably employed on the family ranch in Argentina, because, down there, the bodyguards are allowed to carry submachine guns. In France, you're safest if you are a friend of the Minister of the Interior, Poniatowski, or maybe that's a bad idea. In Switzerland, you're only safe if you have no aversion to holidaying Persians, if your papers are in order, and if you are rich and past childbearing age.

In Milan one feels cut off. Here I am in a delightful house decorated to an approximation of L'hôtel on the rue des Beaux Arts. The heating does not quite reach up to the guest room, and there is no direct dialing: my host does not trust his Ethiopian housekeeper to refrain from dialing Asmara at whim.

The only thing that can take me out of the house is the prospect of buying new boots in one of the shops on the Via Monte Napoleone, because Milan enjoys the kind of weather that could only be duplicated in the guts of a Welsh coal mine. There are things floating in the air, suspended over the city, sticking to the windowsill, that have not yet been conceived of. And they are wet. Pollution has been brought to a fine art in Italy's industrial center. The sun, when it shines, illuminates as through the slits in a shoebox.

When my suitcases and I were living here last year, my Italian friends surmised it had to be a grand passion for opera or some great love that was binding me to these grey streets. In vain did I try to convince them of the beauty of the Mussolini-deco train station, of the Cimiterio Monumentale—where the tombs look like Cartier cigarette boxes, of the Duomo—which looks like a pregnant and angry *Tyrannosaura regina*. "To love Milan," had said a Roman friend, "is to hate life."

But despite the relentless grey, there are islands of forced color, and they shine more brightly than any Roman awning stripe.

(Continued on page 116)




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THE BOLD LOOK of KOHLER

CONTINUED FROM PAGE 112

The fruit shops, where exotica from the hothouses of the world are imported daily to cheer the Milanese dish of veal, display the ingenuity of their owners in the juxtaposition of *alchinchingeri* and guava. Food is terribly important; in a cold, wet, dark, dank inland town like this, it takes precedence over the casual Roman piazza cup of coffee.

Indeed, there is nowhere to have a nonserious meal in Milan, or there wasn't until Fiorucci, the king of knock-off clothes and tweed shoulder bags, opened an American-style hamburger terrace in his newest store. Typically Milanese in its clientele of hard-working fashion designers and worried publishers, it fails to conform to the American standard: with the cottage-cheese salad come *alchinchigeri*—pale-brown Cape gooseberries with their wrinkled tissue-paper leaves—a Milanese extravagance that speaks of over-educated palates.

A monumental vat of fruits candied in a mustard-y syrup stands by the door of Il Salumaio, Milan's best delicatessen. Save that, the concept of delicatessen does not exist in Italy. In America, the delicatessen is the province of an ethnic or national minority with particular taste buds; but, here, such places as Il Salumaio are the high temples of the official religion.

The doors of Il Salumaio are happy touchstones; through them trot sable coats borne by those formidable blond Milanese ladies of the *alta borghesia*, themselves striding high in brand-new plum-colored crêpe-soled wedgies. The pyramids of oil, pasta, the wines, spices, cheese, and teas that line the shelves call the matrons daily to worship and purchase.

A white truffle for tonight? It costs sixty dollars for a nice plump round one about the size and color of a dead man's fist. The ladies hesitate; there are those stalls in Piazzadel Duomo, where perhaps they are cheaper? But who thinks of money? Pirelli has been firing employees tirelessly all day, petrol has gone up so much that it now costs thirty dollars to fill the Jaguar. Let's have a truffle.

Who thinks of money? Just down the street there's the Saint Andrew's, which for some reason is the most elegant restaurant in Milan. Despite its teak partitions and leather club chairs, which are more appropriate to steak houses in the Edgware Road, this is the place where one must lunch.

Ladies at lunch: islands of pale-blue crêpe de Chine in a sea of black leather and grey worsted. At one table, Maurizia, famous for her wicked tongue and demure, spinsterly air—best friend to both Valentina Cortese and Wally Toscanini. She is the ultimate judge of who is and who is not *convenable* in Milan.

Over a wonderfully ascetic lunch of raw artichoke hearts dressed with shaved white truffles, talk about Milan. The great art scandal of last summer—which took several dealers and several talented forgers to prison because of some fake Bacons, Klees, Fontanas, and Magrittes—has now released into circulation those same talented forgers, who are now turning out Klees, Klimts, and Bacons to order but signed with their own names. The frivolity of good taste has restored their reputations.

But crime is on the rise. Irene Maggi was at the Torre di Pisa (a simple back-street trattoria favored by art directors and therefore a hotbed of art in the form of Fiorucci jeans posters, 'thirties wallpaper samples, and model girls in leg warmers) the very night that one of the windows was smashed and all the casually elegant long-haired fur coats on the rack were snatched by a hairy arm reaching in from the dark street.

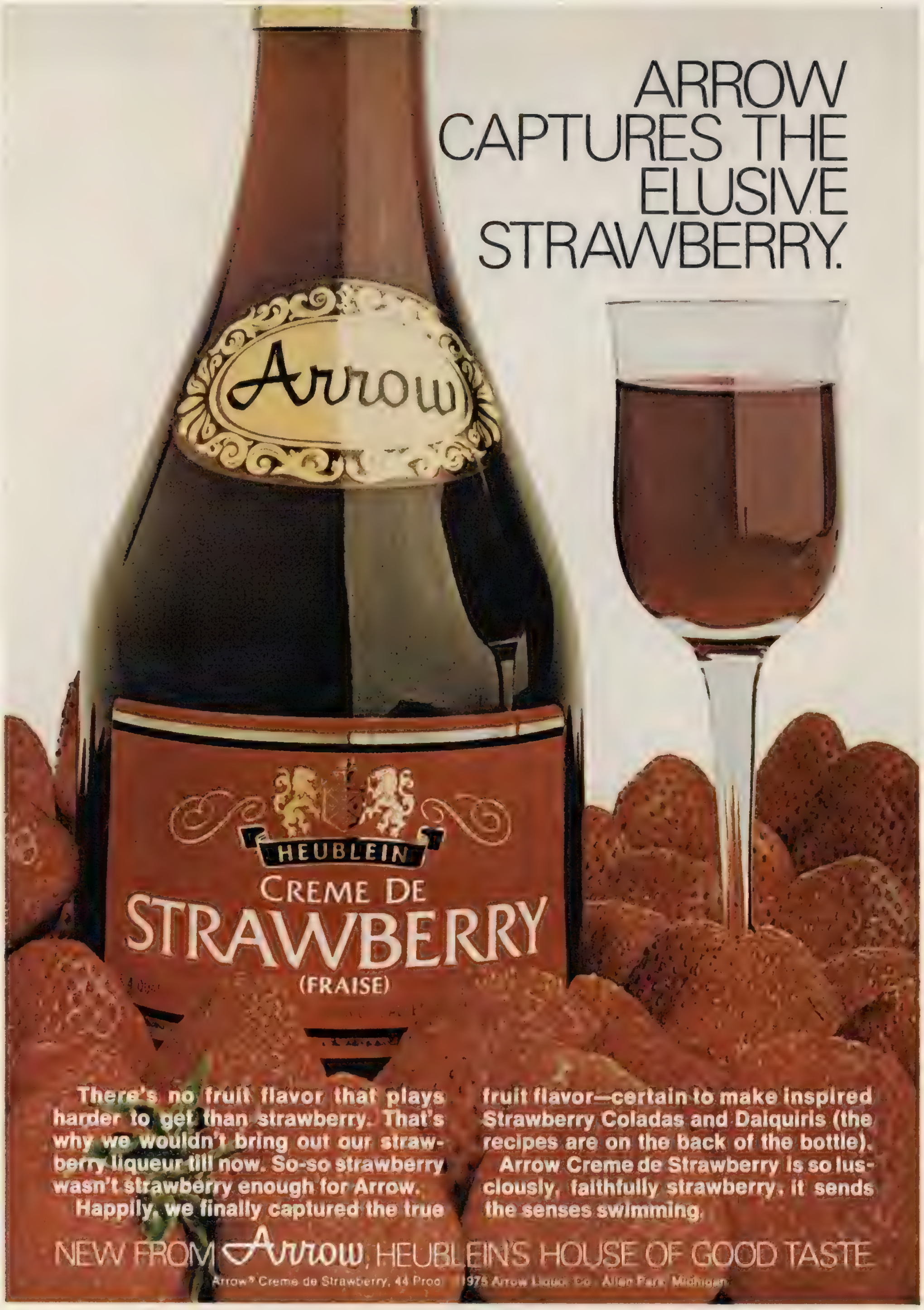
Then there's the story of Barbara Nasi, who was held up on the highway outside Rome by masked bandits on motorcycles; at least they didn't take her, only her handbag and all her jewels. And that of the Countess Clara Cattaneo (neither a countess nor thirty-six years old, as both the informed set and the papers reveal), who has been incarcerated for receiving stolen goods: pictures stolen from The Museum of Modern Art, to be precise.

The new sport is counting bodyguards; Maurizia mentions the seventeen waiting patiently for their employers outside a private screening. "And then the other day," she adds, "I was walking down the street with a friend and we saw Isabella Rizzoli—you know, the daughter—looking out the window of their apartment. So I called to her and asked her

(Continued on page 118)



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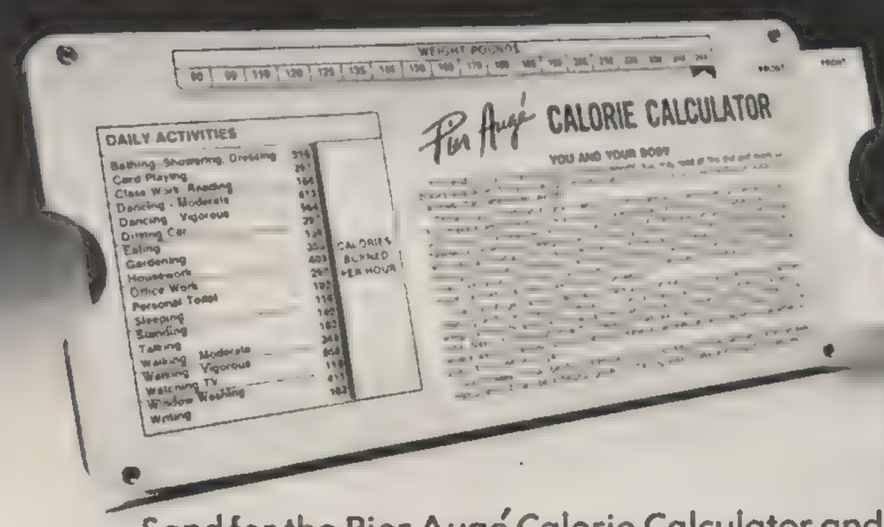


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Vogue Special

CONTINUED FROM PAGE 116

to come to tea, but she said she couldn't go out because her bodyguard wasn't home."

"Are you scared?" one asks over the *doppio caffe*, and the brave answer, so aristocratic, so British, is: "Are you crazy? It's all part of life." The one thing that does upset Maurizia is the Fascist renaissance, which can be gauged by behavior of the youths around San Babila, who murder suspected Communists and beat up factory workers.

"They're trying to be Germans of the 'forties, but they are Italians of the 'seventies. They're just little bourgeois boys; it's the money elite, imitating the real elite, which would never behave like that. They just are doing it to try to be chic," she complains.

Money. Downstairs from the dining room, Bulgari is having their winter jewelry show. Diamonds by the inch, twenty-three thousand dollars. Cabochons of red, blue, green, the finest colored gems in the world. More touchstones. All's well with the world when there can be emeralds as big as the Pierre, sapphires more brioche than cabochon. Roman agates linked on chains.

Hunched in astrakhan, old ladies steer their granddaughters around the showcases to teach them about quality. The Italians learn well: One of the women offers the intelligence that Andrea Rizzoli, despite rumored debts in the billions of lire, has just bought his wife about five million dollars' worth of the Maharani of Baroda's jewels in Geneva.

The Milanese are privileged in that they are near Switzerland and Monte-Carlo, the playgrounds of the businessman. They rarely stop to look at the strange male caryatids that hold up the balconies of some of the houses, and they do not care to visit their extravagant cemetery. In Milan, the main diversion is shopping, though Giorgio Strehler's Piccolo Teatro is attended decently. The social forms are reinforced by possessions; in that way, it is very like New York. Two shops—Gabriella Crespi's furniture place; Taitú, where one gets the best of the Chinese exports—give parties that are attended by diamonds and their owners.

How different Rome is! As we land in the morning sun, I am amazed to see a clear sky, colors. Rome is atwitter over the presence of working movie stars within its precincts. Everyone keeps yelling at me that it's Hollywood on the Tiber, little knowing how this will fail to excite one lately come from the real Hollywood.

Liza Minnelli is making a film with her father and Ingrid Bergman; Bianca Jagger is ill in bed with a cold at the Hassler, because the script for the sex scenes of her movie has not been shown to her for approval. Valentino has done the costumes; the character goes shopping in chinchilla capes, just the thing for a lesbian movie.

At Cinecittà, Donald Sutherland is playing Casanova. He sits in the makeup chair for six hours while thirty years of latex and gum are applied to his face, and emerges a stooped and ragged prisoner, cloaked in a threadbare shawl, to go to show Fellini the face of the aged Casanova. He returns five minutes later. "He says he likes it," he tells the makeup man and retires to his eighteenth-century Venetian dressing room, a present—half a joke—from Fellini, complete with brocade bedspread and an antechamber.

Over in block C, Fellini sits behind a desk looking at faces. He has been doing this over two years; he does it for every movie: constant casting. There is a queue of waiting actors that stretches back to Rome. Even the woman who brings the coffee is scrutinized for expression and originality of features. In a room near Sutherland's dressing room, Christopher Cruise is translating Fellini's script as they go. Gore Vidal's effort has gotten lost along the way, somewhere.

With the nose and the chin, and his hair shaved back, Sutherland looks like a Venetian aristocrat. He has been living in a large house on the Via Appia for months now and, without the makeup, moving about the house in a Brioni suit, ordering the servants to light the fire. He seems out of this century, a slightly ethereal aristocrat.

Out in Ostia, young French actor Marc Porel is throwing fire bombs at cars. During the day, he plays a character based on D'Annunzio in the new Visconti film; but, at night, he's doing this cheap thriller in pidgin Italian. He's a resourceful young man.

As we drive back to Rome at four in the morning, past three bare trees and deserted spaces of gravel and tar, someone in the car remarks. "This is where Pasolini was murdered." No one answers. It's already become history; it's like saying, on the supposed steps of the Teatro di Pompeo, "This is where Caesar was murdered." Finally someone says, "It was part of a right-wing plot, because he made movies for the people." ▽

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CONTINUED FROM PAGE 110

thinks to ask.

Both sexes suffer from the problem of image, but for women the opposite sex is part and parcel of the image. "We're hooked on men," Gloria Steinem said once; and, without a man to hang onto after dark, a woman begins to feel very odd indeed—a supernumerary on the face of a planet where people are only permitted in twos. Alternately, she feels seared by pity or scorn, or looked upon as "bait," the unhappy hooker. Either way, it's pure projection. In reality, the most desirable man on shipboard fell in love with M.F.K. Fisher guzzling and swilling by herself on that passenger boat.

A hard-nosed editor, married not long before, groaned aloud when I interviewed him on the difficulties of eating out alone. "You remember the Cafe Chauveron, of course? The greatest restaurant in New York? One day I was there with an associate, I saw a woman, she was sitting at a table by herself, she was eating alone . . . and I fell in love with her. There, then! She cared so much, she endured it all, she even endured my stares. I never saw her again; but, to this day, deep in my heart of hearts, I believe she is the one intended in the beginning for me."

Here was a woman worthy of a man's dreams, a heroine. Desire begetting desire. As for the man seated by himself at the elegant Mount Cervin hotel in Zermatt, Switzerland, oblivious to all but the bowl of fresh, bubbly caviar he was spooning up—no, not for a minute did he inspire my scorn and what I felt had nothing to do with pity. We were, both of us, in love with his caviar.

The problem of looking like bait is mostly in the head. "No one bothers you," says Dr. Suzanne Keller, sociologist at Princeton University, who is young enough and attractive enough to be a credible witness. "Not unless you are giving a double message. No one can pick you up unless you agree. In Greece where I go every summer, you're free to go anywhere, anytime, for they have such great respect for the individual. You hear bad things about going out alone in Spain, but Spain is better in reality than Italy. Turkey, admittedly, is rough. Turkey is total staring." Another experienced traveler, female, much-married, says if she looks like bait it is entirely intentional, and eating out alone has worked well for her. Always traveling alone, she claims she's met more men across her table-for-one than by the combined efforts of friends and large family to "provide."

"What it all comes down to is status," says Dr. Keller. The first woman to be appointed a full professor at what was then a ferociously guarded male enclave (this was '68, before anyone had read the writing on the palimpsest), Dr. Keller is not someone to be easily intimidated by real or imaginary protocol, but she can still say wistfully: "Of all things it took me the longest. Eating out alone was *the last barrier*. I consider it one of my great personal victories, and the ease took a long time. Once I shook myself free of the idea of stigma, once I stopped connecting my self-worth with it, I became flexible. Now when by myself, I far prefer going out to eat to eating in alone."

Money can be a roadblock. Eating out, undeniably, is getting to be more and more expensive. Still, until two can eat out as cheaply as one, that won't explain why people are lined up at the doors, but in groups or pairs. A friend, recently impoverished by divorce, said flatly that she can't afford to go out to eat unless some man comes along and grabs the check, then added, "but maybe that's just an excuse. Maybe I've never given myself permission."

Once, while dining alone, Lucullus, the Roman host whose dinner menus made history, called up his major-domo when the food failed to please. The major-domo tried to apologize, explaining he had thought he might ease off a bit on a night when m'lord ate alone. But Lucullus cut him short: " 'It is precisely when I am alone that you require to pay special attention to the dinner. At such times, you must remember, Lucullus dines with Lucullus.' "* ▽

*—*Fisher, M. F. K.*, The Art of Eating, *"Serve It Forth," The Macmillan Company, New York, 1937*


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By Judith S. Stern, Sc.D.

Quick notes on foods, vitamins, and a safe anti-hunger pill

Supplement ration

Those large doses of vitamin C many of us have occasionally been taking may be doing things we did not bargain for. Victor Herbert, M.D., of Columbia University reports that vitamin C (100 to 500 mg) taken with a meal can destroy up to 95 percent of the vitamin B_{12} in your food. You can minimize this destruction of B_{12} by waiting at least two hours after eating to take vitamin C.

If you have been taking large doses of vitamin C (1 gram+) for a long time and you suddenly stop, you may even show signs of scurvy. It seems that when your body gears up to handle the unnaturally large doses, a normal level of vitamin C can look like none at all. G. N. Schrauzer, Ph.D., of the University of California, San Diego, took 10-15 grams of vitamin C daily for two weeks, four weeks later he developed classic symptoms of scurvy (swollen and bleeding gums, loosening of teeth, muscular pain, and roughening of skin) which responded to smaller supplements of vitamin C.

The original hypothesis of Linus C. Pauling, Ph.D., that large doses of vitamin C prevent and treat the common cold is recently under fire from Michael Dykes, M.D., and Paul Meier, M.D., of Chicago. They reviewed thirty years of studies and concluded that there is little evidence to support Dr. Pauling's claims. Thomas C. Chalmers, M.D., of New York City's Mount Sinai Medical Center adds that part of the effect of vitamin C seen in a few studies might be psychological. Subjects who thought they were taking vitamin C but were not had fewer colds than subjects taking vitamin C who thought they were not! It looks like the possible minor benefits of taking large doses of vitamin C are not worth the risk.

Minifoods

The worldwide grain shortages of the last few years may well be a permanent feature of our future. With grain in short supply, less will be used to feed animals and meat will become more expensive and perhaps scarcer. Industry has a partial solution . . . MINIFOODS . . . using cell plants and animals as food additives. The nice thing about them is that besides improving flavor and cooking qualities, they also add nutrition. Yeast, for example, is high in protein (about 50 percent) and low in fat (about 7 percent). Yeast protein can balance vegetable proteins like corn, to make cereal more nutritious than either corn or yeast by itself.

Yeast is an ideal crop: you can double your production in a few hours. You require very little land; an acre of land produces forty-three pounds of beef protein compared to two million pounds of yeast protein. Look for yeast as a food additive in hamburgers and sausages (it makes juicier, tastier patties), in luncheon meats, in sauces and gravies (as a thickening agent), and in salad dressings (as an emulsifier).

Pill talk

Look on your druggist's shelf for the latest over-the-counter diet pill, *Phenylpropanolamine* (PPA). In recent articles, Bartley Hoebel, Ph.D., of Princeton University reports that overweight volunteers taking a 25 milligram tablet of PPA thirty minutes before each meal lost more weight during a two-week period than they lost when they were taking an inert substitute: when questioned, volunteers reported that they were less hungry and that the food was less appetizing so they ate smaller meals and fewer snacks.

PPA is similar to amphetamines but apparently without the bad side effects for which amphetamines are famous. Subjects taking PPA report no change in the way they felt and no change in sleeping patterns.

PPA has been on the druggist's shelf for years. A nasal decongestant, it is combined with antihistamine and sold as an allergy home remedy (i.e., "Allerest"). As a weight-control pill, you can find it combined with vitamins and caffeine ("Caldrin") or sold without additives ("Hungrex"). You should not take PPA if you have high blood pressure, diabetes, kidney, thyroid, or heart disease. Make sure you check with your doctor before starting any long-term weight-control program. ▽

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By Despina Messinesi

Where in this world is there a big, new, luxurious hotel that's invisible? Find it in Monte-Carlo

I had forgotten what a small, endearing place Monte-Carlo is. It makes you want to open your arms and hug it. Flawless sea, sky, and sun. Oranges dangling from orange trees; olives on their silvery branches; acres and acres of flower beds. Everything is as it should be, only better and more of it.

Hemmed in on three sides by France and on the fourth by the sea, tiny Monte-Carlo has only two ways of growing: it can either go "up," with towers, or "out," on man-made land. The city is moving in both directions with remarkable success.

Hideouts in the sky: Monte-Carlo modern

High-rise apartment towers conspicuously jutting up at different heights all over the up-and-down city look like exclamation marks. Living in these luxurious hideouts in the sky is sensational. No noise. No dust. Sun. Air smelling of jasmine and gardenias growing on terraces that double as living-dining rooms. From bedrooms, bathrooms, writing desks, or kitchen sinks—wherever your eyes may stray—you get whopping views of misty hills, see across the border to France, to the beaches of Italy, and—on the trembling horizon where sea and sky meet—to the island of Corsica.

The new surge in Monte-Carlo is not all brazenly modern. Stylish turn-of-the-century mansions still dominate the winding streets. A thoughtful revision of that glorious centerpiece, the Casino Square, was the banishing of modern streetlights and replacement with gas-era lampposts.

Although I thought I remembered Monte-Carlo as it was before its gigantic landfill growth, now I can't tell which is new land and which is old. No more railroad tracks running along the seashore; instead, a new resort, Monte-Carlo Bord de Mer, is shaping up along a spectacular broad stretch of sandy beach. Where the railroad station was below the turreted Casino, there stands now Loews Monte-Carlo, a brand-new 650-room hotel cunningly built on stilts out over the Mediterranean.

Sensational at Loews and unique on the Riviera, the guest rooms cantilevered over the sea: sounds of waves swishing upon Cyclopean rocks, the moon's glittery trail lighting up deep balconies where nobody can see you (ideal by day for sunning *à poil*).

The rooms have a Caribbean freshness familiar to us but not to Europeans: all white, white-painted bamboo, flowered curtains and bedspreads. In corridors papered in sea blue with waving white palms, you want to float rather than walk, like an Ondine in a cool underwater world.



Monte-Carlo's unseen new landmark (visible only from boat or plane): seven-story, 650-room Loews Hotel, stilt-standing in the Mediterranean. Rooftop pool, restaurants, casino, Paris boutiques.

In the super-sized lobby: Parisian boutiques, jeweler, Russian supper club, Argentine steak house, English disco, a pretty coffee shop—and, strategically in the middle, a bar with easy chairs under indoor trees (an excellent people-watching spot) plus a vast Casino. Among all the games of chance—craps, American-style roulette with double zeros—Europeans adore our slot machines. When bells ring, coins clinkle, French, Italians, Germans, Scandinavians, and Japanese whoop like kids.

On a silent lower level, the health club seems to unkink merely by its soothing grey color. Beautifully planned: saunas for men and women; long hooded monks' robes to wear stretched out in the cooling-off room. Steps away, the barber shop and beauty salon, both very Japanese in feeling, with red lacquer walls, shoji screens. In the treatment rooms, Estée Lauder facials for women, Lancaster ones for the men. (Men actually get more facials than the women.)

Loews uses even its rooftop, landscaped like a garden, for pleasures: at one end, pool with ample space for deck chairs and a snack bar called the Yellow Bikini where, during the opening of the hotel, Princess Grace chose to lunch.

Incredible as it seems, until you turn down the steep driveway to Loews main entrance, this remarkable seven-story hotel is visible only from sea or air. Yet, from Loews' rooftop, a short walk leads directly to Monte-Carlo's Grand Casino and to its nineteenth-century gem of a theater.

Where streets have steps—or an elevator

In the city, I re-encountered many old loved sights and discovered all sorts of fascinating new things. I had forgotten about the flights of stairs, those romantic shortcuts, linking layers of streets, with names like songs—Escalier des Fleurs, Escalier du Berceau.

A sensational new shortcut: a noiseless, spotless elevator that lifts you up from beach level to the city's main shopping street, Boulevard des Moulins. When you land, look for Opéra Bis, a dingy hole-in-the-wall shop stacked like a storeroom with great bargains—T-shirts, sweaters, well-cut pants—for small pocketbooks.

Although the idea of the new

(Continued on page 132)

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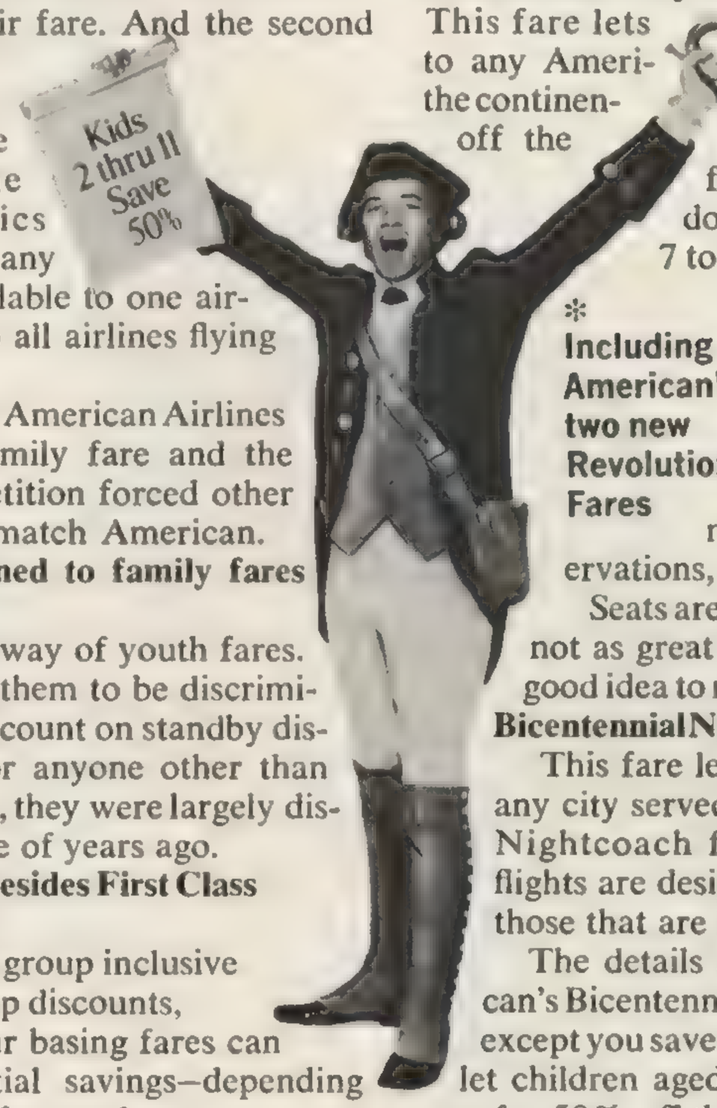
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What ever happened to family fares anyway?

They went the way of youth fares. The courts found them to be discriminatory. And don't count on standby discounts, either. For anyone other than military personnel, they were largely discontinued a couple of years ago.

What's left, then, besides First Class and Coach fares?

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This fare lets you fly round-trip to any American Airlines city in the continental U.S. for 30% off the regular day coach fare. All you have to do is limit your stay from 7 to 30 days. You may make reservations anytime and buy tickets 10 days later. But 14 days prior to departure is the deadline for making or changing reservations, and buying tickets.

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CONTINUED FROM PAGE 128

Musée National's collections of antique automated dolls did not grab me, I went—don't miss them. Fabulous nineteenth-century dolls puff smoke, heave bosoms, wink, write, all accompanied by tinkling music boxes. The five minutes' walk from Loews to the mansion-turned-Museum takes you through the tunnel under the hotel that is part of the course for the Grand Prix, the annual hair-raising car race through corkscrew city streets (this year, May 30).

New, too, the handful of shops with world-famous names on Avenue des Beaux-Arts, a short private street wedged between Monte-Carlo's great establishment, Hôtel de Paris, and Le Sporting d'Hiver, an imposing building that Sotheby Parke Bernet uses as its Riviera auction block. Lined up: Cartier jewels, Pucci designs, Porthault linens, Sorasio flowers, Adriano Ribolzi antiques, Céline shoes, Dior clothes, and fashions at Saint Laurent Rive Gauche, where the tall, pleasant man people affectionately call Charlie Brown turns out to be the father of Yves Saint Laurent, the designer star.

The lamb hangs high, rosemary-smoked



At the glorious Hôtel de Paris, a rooftop grill where the view is spectacular, the food superb, the service a ritual. Here's how my order of baby leg of lamb was served there: A waiter presented the little ten-inch leg of lamb still on its hook above glowing charcoal. A chef sprinkled powdered rosemary leaves over the charcoal to add a whiff of delicious flavor. Wheeling a meter-long carving table, the "trancheur" (his job now as rare as a coachman's) came to slice the lamb—pink as a rose petal.

The new Monte-Carlo Sporting Club—Monte-Carlo's summer casino, its building lobster-bisque pink—bears a startling resemblance to Foreign Legion fortresses of the silent film era. But, in this up-to-the-minute complex, push buttons operate the vast sliding roof over La Salle des Etoiles, a glittery dinner-dance restaurant that has lavish spectaculars every night and more push buttons to move the stage and dance floor up and down. Any summer Friday evening, Daimlers, Rolls-Royces, and Bentleys heading for the weekly gala—a time for brilliant dresses and jewels, fireworks—form a shining bumper-to-bumper procession.

In the vast compound—all palms, ponds, fountains, and gardens—the open-air cinema shows a different film every night. You find, on the slopes ending in sea, Jimmy'z and Parady'z—two terraced discothèques, both run by Régine—plus two restaurants,



Win or lose, Grand Casino's is most glamorous game in town

Moana Polynésien and Moana Brésilien, and, of course, above them all, the Club's air-conditioned casino.

The Old Town of Monaco sitting on "The Rock" hasn't changed, only my memory had faded its mellow charm. Around midday, the strident voices of school kids breaking from classes echo happily through the steep narrow alleys where archways link the parchment-yellow houses with classical pediments and pistachio-green shutters. Lone elderly Monégasque women, invariably shunning sunlight, walk dogs of a sprightly breed with bristly flat white hair and very thin pointed noses (you see them also in France).

Every day, crowds drift toward the crenellated palace to watch the changing of the guards, precisely at five minutes before noon. It all happens in front of the palace entrance, framed by two sentry boxes and its battery of small cannons separated by mounds of cannonballs—which have always looked to me like king-size *profiteroles au chocolat*.

In keeping with modern times, the replacement guards now shuttle back and forth to the barracks in a little white Mercedes-Benz van that bears the silver coat of arms of the Grimaldi family and is marked "Carabiniere du Prince," a reminder that it's the ruler of the Principality who really makes Monaco click. ▽

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Vogue Travel **By Despina Messinesi**

See three-quarters of France in half a day: Paris to Riviera by train

Traveling by train from Paris to Nice and on to Monte-Carlo is an ideal prologue to the Riviera. By rail is the romantic and luxurious way to go—streaking across three-quarters of France while you follow the route on a special train map with vignettes of what you are seeing.

From Paris, Le Mistral, the crack train to Nice, leaves at the Gare de Lyon not far from Notre Dame. (The station's upstairs restaurant, Le Train Bleu, a far cry from what you expect in a railroad terminal, draws top-drawer Parisians for its superb food, unhurried good service, and for the elegance of its Art Nouveau trappings.)

French National Railroads' track star: Le Mistral



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Benefits aboard: your hair set, letters typed

Le Mistral—named for that blast of cold wind that blows down from the Alps in southern France—leaves Paris every day at one-twenty. After a shrill pip-pip whistle signal, the train glides off so smoothly it could be rolling on velvet tracks.

By the time the train has moved through the grey Paris suburbs, you have really dug into your seat, somewhat the way a cat does, and settled down. In first-class compartments for six, with huge windows, push buttons to work the white Venetian blinds, adjustable air conditioning/heating, passengers sit vis-à-vis in threes, with ample legroom.

Ringing a silvery bell, a starched-coated waiter slides open the compartment to announce *le premier service* for lunch. Provided you or your travel agent had the foresight to reserve for either the first or second call, you wave your meal ticket and away. Until the train reaches Marseilles, Le Mistral carries several dining cars, so nobody goes hungry; but, without a reservation, you may end up lunching at teatime.

If you prefer to be served at your seat—*la restauration à la place*—remember to reserve your seat in the *voiture-salon*. Drinks, tea, pastries, à-la-carte meals can be brought to you there.

The bar car is like a shopping arcade in a top-notch hotel: in addition to a corner bar, there is a boutique with a saleswoman behind the showcases filled with scarves, perfumes, watches, ties, lighters; plus racks of newspapers, magazines; and, most important, the giveaway map of the train's itinerary.

You can have your hair and nails done while zinging along at one hundred miles an hour on Le Mistral, in a red-velvet-walled compartment with gilt mirrors (there's a barber chair for men). In another cubicle, you can dictate letters in French or in English, have them typed and copies made.

All this plus window-views of France: after Paris, calm canals like green mirrors with fishermen boating under neon-blue umbrellas; the feathery Fontainebleau forest; Sens Cathedral's spires.

Avignon: dry, golden fields, red earth, olive trees, a big clear sky with a shutter-click view of the Château des Papes. Marseilles—the blue Mediterranean. In mauve twilight, hide-and-seek glimpses of the sea, small bays between tunnels.

Small lights, then, the blaze of Nice where a trackside connecting train puts you in Monaco in another twenty-five minutes. Or, if you prefer to travel at night, the famous Blue Train leaves the Gare de Lyon at 8:45 in the evening and arrives in Monaco the next morning, with no change of train. Either way, by day or by night—a happy ending. ▽

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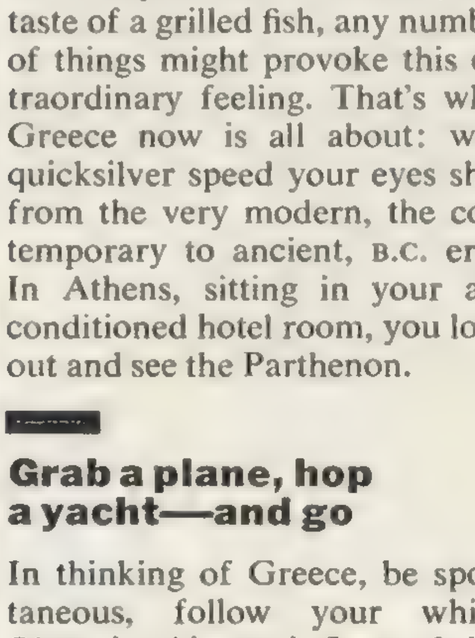
Vogue Travel By Despina Messinesi

Catch the happy feeling of a country with new life—Greece

K*efi* is the Greek word for that mood of complete joy that suddenly comes over you. A field of poppies, moonlight streaking across the Aegean, the perfection of a Mycenaean necklace, the taste of a grilled fish, any number of things might provoke this extraordinary feeling. That's what Greece now is all about: with quicksilver speed your eyes shift from the very modern, the contemporary to ancient, B.C. eras. In Athens, sitting in your air-conditioned hotel room, you look out and see the Parthenon.

Grab a plane, hop a yacht—and go

In thinking of Greece, be spontaneous, follow your whim. Olympic Airways' fleet of jets flies not only from New York and Chicago to Athens, but from most European capital cities—Paris, London, Rome—as well as from Africa, Australia, and the Middle East. From Athens, the map of Olympic's route around Greece resembles a sunburst. Geared for improvised traveling, Olympic's Athens terminal has a large free storage room where people who want to take off for a short flight with just a lightweight tote may off-load their heavier luggage. And if the scheduled flights don't meet your fancy, you can fly off anytime and anyplace in an Olympic Aviation air taxi without breaking the bank ($138 an hour for five passengers plus pilot).



PANAYIOTIS DELIKARIS

Doma shop goodies: hand-blocked linen, lamps, Cretan sweets

The dream way to see Greece—a small land, almost an island, of chiseled coasts circled by more islands—is aboard a yacht. You'll feel the sunburnt air, taste the sea salt, see dazzling bony islands, revel in uncanny isolation, and discover both Greece and yourself. Travel agents arrange charters—bareboat to luxury yachts with skippers and crews—or you may book one of the yachts chartered by American Express for a minimum cruise of one week—hopefully longer. For each of six people aboard the yacht, the daily rate comes to $42, a fair price that includes captain and crew, the crew's food but not yours, fuel, port taxes, and eight hours sailing time per day. Anchors aweigh.

In Athens: where to stay, how to shop, what to buy

Here, fast tips for travelers beginning with Athens, the sprawling white capital city of Greece. Hotels: In the center of town, the Grande Bretagne, where statesmen from all over the world stay; its bar, a favorite meeting place for Athenians, its concierge, remarkable for his nanny-like concern for guests. Next door, the King George, sumptuous, much grander with lots of marble and antiques, is famous for its roof restaurant with a glorious view of the Acropolis. A five-minute cab ride from the middle of town, the Athens Hilton, efficient, modern, with marble lobbies, is like a mini-city with everything: all-night café, post office, shops, bank, and a wonderful swimming pool, a convenient alternative in summer for the real thing—the beach—especially for businessmen.

Shopping in Athens is fun. Kiosks, open until late at night, sell all sorts of odds and ends from newspapers and stamps to aspirins and shampoo. In the old part of Athens at Monastiraki on the corner of Aeolou and Pandrossou Streets, the shop Stratos spills over with antique shirts, vests, coats embroidered in gold, and heavy antique belt buckles and bracelets collected from the provinces, and also new crinkly cotton shirts trimmed with old handmade lace and colored embroideries. In contrast, in the boutique of the talented designer Yiannis Tseklenis, Ermou 12,

(Continued on page 138)

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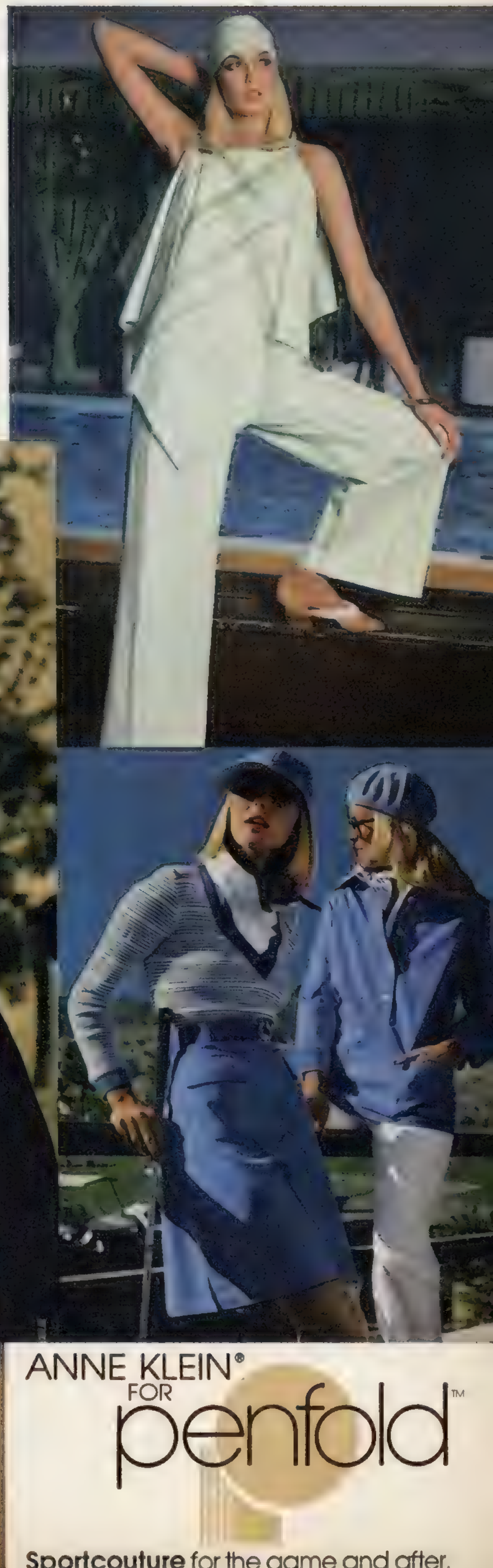
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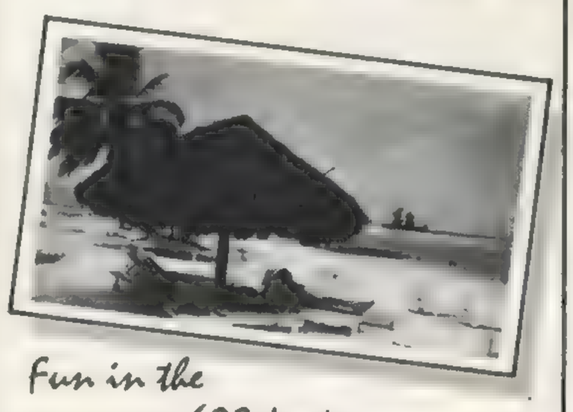


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Montego Bay, Jamaica

FOR BROCHURE WRITE: Royal Caribbean/P.O. Box 21025/Department V-4 /Phoenix, AZ. 85008

Vogue Travel

CONTINUED FROM PAGE 136



From the goldsmith Zolotas, copies of eighteenth-century silver jewelry

you can pick up a whole wardrobe of beautifully made clothes from safari suits to floaty evening dresses that are totally un-ethnic as well as easy to pack.

In Monastiraki, you can find nonskid rubber-soled sandals—ideal for traipsing around antiquities. For butter-soft handmade leather shoes and sandals in hard-to-find narrow widths, try J. Mouriadis, Stadiou 42.

In Kolonaki, an elegant part of Athens, Doma, a shop on the corner of Iraklitou and Anagnostopoulou Streets, specializes in hand-blocked designs for table linen and easy-to-wear cotton dresses, plus patchwork quilts and such goodies as candied fruit from the island of Crete.

The Greeks have a gift for it: jewelry

As they did in ancient days, Greeks today have a natural flair for jewelry design and workmanship. In the Athens Design Center, Valaoritou 4 in Kolonaki, you'll find fascinating necklaces made, by a craft handed down from ancient times, of ceramic that looks like lovely sea anemones; also, large bunches of ceramic flowers for table centerpieces. At the Athens Gallery, Glykonos 4, a trio of artists (one painter, two sculptors) makes from sea pebbles mounted on silver extraordinary brooches, necklaces, and earrings that look very Art Nouveau.

At Zolotas, jewelers for generations, until recently most of the designs were inspired by the ancient Greek treasures in the Athens Archaeological Museum. Surprisingly their newest collection is based on the Byzantine jewelry and that of eighteenth-century Northern Epirus; the originals, shown at the Athens Benaki Museum, are silver, too. You'll find these beauties at Panepistimiou 10, across from the "G.B.," as Athenians call the Grande Bretagne Hotel.

Eating à la Grecque is both good and entertaining. Fish are superb, so are roast lamb, yogurt with cucumbers and garlic, fresh tomatoes and fruit. In Plaka, the old part of Athens filled with discothèques and *tavernas,* Athenians choose Xynou, a *taverna* in a garden with two quiet guitars; a winter favorite near the Archaeological Museum is Steki tou Yianni—lots of aperitifs and singing guitars.

Among the dozens of restaurants facing the yacht harbor at Tourkolimano, all serving fresh catches of fish, knowing Athenians go for the specialty: shrimps cooked with feta cheese and tomatoes.

Nightclubs in Athens rev up around midnight. For a sample of *kefi,* try Fandasia, across from the airport. The orchestra tunes up around eleven at night; bouzouki star Kokotas starts singing around one in the morning; finally, when the spirit's right, comes the plate smashing. That's *kefi.*



At Stratos everything hangs out: antique shirts, coats, jewelry

Red-headed Marinella sings her sophisticated bouzouki songs at Neraida, a big nightclub at Kalamaki—on the shore road before the airport. To catch Viki Mosholiou, a singer who really gets at the heartstrings, ask the hotel concierge for her whereabouts. (Or, to know what's going on where and when while you're in Greece, read the English-language monthly *The Athenian* and, for an accurate barometer of the Greek scene, also in English, the well-edited *New Greece.)*

Take to the hills—try your taste or your luck

For a cooling dinner in summer, Athenians drive to Blue Pine, an excellent restaurant in Kifissia, a garden suburb in the hills; to gamble, they go to great heights: to the Mount Parnes Casino, in the rugged mountain range behind Athens. Ride a cable car rather than drive the steep corkscrew roads to the 4,635-foot summit where there is an excellent hotel with restaurants, tennis, and a pool.

Don't miss the traditional fiery Greek dances by the Dora Stratou Company on the hill of Philopappos, that round mound opposite the Acropolis.

(Continued on page 141)

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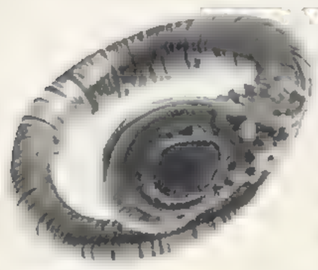


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For people who want a silver lining without the cloud.

Smirnoff Silver. Ninety point four proof. Smirnoff leaves you breathless.

CONTINUED FROM PAGE 138



At the Athens Gallery: sea pebbles mounted in silver

Get out of town; the islands are easy

Traveling out of Athens in summer is a joy. All you need is a tote bag: two blouses, one long and one short skirt, pair of pants, bathing suit, sweater, and a Greek cotton scarf to tie around your hair against the restless wind. The only problem is deciding which island and which province to go to. All tempt.

Mykonos, fifty-five minutes from Athens on Olympic Airways: Happy, eccentric little island crowded with young people —French, German, Italian. Reservations a must, Leto Hotel, very good; otherwise, houses rent out rooms. Buses take you to beaches: Plati Yialo, lovely conventional beach; Paradise, on the far side, for nudists. Pierrot, the little café behind the waterfront, is where everybody meets around nine in the evening. Good fruit juices. Remezzo, a disco on the harbor; sit outdoors, dance indoors. Nine Muses: a sweaty-hot, far-out disco in an arcaded warehouse. Fun shopping at Yiannis Galatis for evening clothes; Lalaounis for lovely gold jewelry; lots of art galleries, handwoven things.

The sacred island of Delos, a boat-ride away from Mykonos: leave early in the morning, sail back late afternoon. Superb floors of mosaics—the guard wets them with a sponge to show off the colors; five Archaic stone lions stand proudly in a row. Streets fascinating for walking, but hot; to cool off, go to the far side for a swim, on a beach with a view just of the tips of white columns of the ancient ruins. Tourist Pavilion provides snack lunch, but nice to carry your own picnic.

The name Carras keeps cropping up when people talk about cruise ships and about a gigantic new resort development in Greece. John C. Carras is the dynamo behind both these land-sea projects. In planning both, Carras gave top priorities to comfort, luxury, uncluttered space, and serenity.

Already peacefully cruising on special-theme journeys (Byzantine, culinary, musical, Nordic) since last August, the MTS *Daphne* will be joined in September by *Danae,* her sister ship. Carefully planned, most itineraries include several unpressured days floating at sea with nothing to look at, only the luxury of uncommitted time. Even in ports of call—Alexandria, Málaga, Leningrad—passengers can enjoy an unhurried pace without worrying about "missing the boat."

New name on the map, new world to explore

One reason, perhaps, why people keep talking about Porto Carras, which will open only in 1978, is the immensity of the project. With its own post office, the resort will be a new name on the map of Greece. You'll find Porto Carras in Northern Greece on the Halkidiki peninsula, one of the least developed areas. The resort stretches across the middle prong of the three-pronged Halkidiki peninsula jutting into the Aegean (the easterly prong being Mount Athos, that long cape with some twenty Orthodox monasteries inhabited by monks, where no women are allowed).

In the making, the white Macedonian-style village—with hotels, inns, and villas, streets leading to boutiques, twenty-six restaurants ranging from flossy international ones to *tavernas,* cafés, and a marina—occupies only one-tenth of the forty-five hundred acres; the remainder is used for agriculture. Already, ten thousand citrus trees, fifty-two thousand olive trees, and twenty-five hundred almond trees grow on the hills. Imported from France, vines planted eight years ago are already producing wine. Cows, sheep, and goats grazing on slopes supply Porto Carras with meat, milk, and feta cheese. What with an open-air theater, movies, crafts, fishing, sailing, and regular resort sports—in addition to busy bees making aromatic honey —Porto Carras is growing into a little world of its own. ▽

More about Greece today, including photographs and notes on eight recent Greek newsmakers, beginning on page 206. More photographs of Greece, showing two wardrobes for city and hot-weather wearing, begin on page 209.

Tan Tahitian With Tahitian Tan.



For years, island women have been using mysterious natural ingredients to help keep their skin soft, supple, younger looking and deliciously golden.

Now, Tahitian Tan offers these secrets to every woman who really cares about herself. And her tan.

Dark Tanning Oil keeps you several shades ahead of your friends. Tahitian Tan Dark Tanning Oil gives the sun carte blanche to cover you with the deepest, darkest island tan obtainable.

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Tahitian Tan also makes available a Start Tanning Oil, allowing longer initial exposure. And an After Tanning Lotion designed to keep that tan you got during the day smooth and golden brown.

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Send me _____ bottles of Tahitian Dark Tanning Oil, at $5.50, _____ Start Tanning Oil at $5.50. _____ After Tan Lotion at $4.50. Plus .75 for handling. Act now and receive information on the $3500 Tahitian Tan Trip and Tahitian Tan Girl contests.

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HEALTH

Birth-control switchback . . . signs of cancer in your blood . . . the chemistry of keeping calm . . . and a mouthful of X-rays

BIRTH CONTROL: THE DIAPHRAGM COMES BACK

Major contraceptive mode of the '30's and '40's (it all started back in the '20's), the vaginal diaphragm is again being used by increasing numbers of women, including those abandoning the Pill and the IUD.

At University of California Hospital in San Francisco, Dr. Sadja Goldsmith, clinical instructor in obstetrics and gynecology, has noted the return of the diaphragm. "Definitely," she said, "there is a trend back to use of the diaphragm. It began several years ago among women who suffered side effects with oral contraceptives. It has mounted in the last two years as reports have increased on risks in using the Pill and the IUD." Young women just entering sexual life are likely to use the Pill as a start, Dr. Goldsmith said; but many of them switch to the diaphragm as they become less embarrassed with their bodies, gain confidence, and acquire informed and understanding partners.

Increasingly sophisticated about sex, women are changing from Pill or IUD to vaginal diaphragm, for safety's sake or for control of their own bodies

At Planned Parenthood's clinic in New Haven, Connecticut, Betty Bradbury, R.N. and certified nurse-midwife, said demand for the diaphragm is growing. A short time back, only about 4 percent of birth-control requests were for the diaphragm, about 11 percent for the IUD, and the rest for the Pill. Now, diaphragm requests amount to 11 percent among women applying for contraceptive services at the clinic. The 1975 report from Planned Parenthood of Metropolitan Washington, D.C., showed increasing rates of diaphragm requests throughout the year—from 5 percent to 12.6 percent.

Manufacturers of the major share of diaphragms sold in the United States guardedly have admitted an increase in sales. The big trend hasn't been measured yet, all sides agree; but the ground swell indicates it's coming.

Judith Wortman, R.N., writing in *Population Reports,* has pointed out some of the advantages of the diaphragm: It's effective when properly used; it's safe, doesn't affect the body chemically or physically; the user controls the device, can use it when she wants to, can use it during menstruation; the spermicide creme used with the diaphragm provides extra lubrication during intercourse.

No matter what you may have heard, Nurse Bradbury insisted that the diaphragm is *not* a hassle, not messy, not difficult to insert or to remove. These problems can be avoided if you learn to use your diaphragm with the help of a skilled and patient teacher. Nurse-practitioners and other medical aides are increasingly taking over diaphragm fittings and instruction, when the physician's time is limited. And many women prefer to take lessons in inserting and removing the diaphragm from another woman.

Experts who frankly favor the diaphragm's use say that the high "failure rates" sometimes attributed to this birth-control method represent people failures, not diaphragm failures. Women forget or neglect to use the device, or fail to insert it properly.

Does the diaphragm spoil the spontaneity of lovemaking? There's no need to dash for the bathroom to put in your diaphragm just before coitus—although having it in place at the proper time does involve a certain amount of premeditation. You can insert your diaphragm as part of a daily or nightly routine, says Ms. Bradbury, just like toothbrushing. In fact, you can leave it in place indefinitely without harm. And you must leave it in place for eight hours following intercourse.

Dr. Goldsmith observed that, in her practice, diaphragm users have less vaginitis, fewer infections such as trichomoniasis or candidiasis. A possible explanation: Cremes used with the diaphragm are mildly acid, provide a chemical environment that discourages the growth of invading organisms. Dr. Goldsmith has found healthier vaginal tissues in women using the diaphragm, "though," she said, "without more research we can't be sure we are comparing equal populations."

CANCER? YOUR BLOOD KNOWS

Immune-reaction white cells in your blood can't destroy cancer, but their presence can warn of the disease

At Cleveland's Case Western Reserve University, Dr. Arnold E. Powell and his associates have developed a laboratory test of white blood cells that detected the presence of the disease in as many as 85 percent of cancer cases. The test, explained Dr. Powell, uses the fact that the body's immune defense system responds to the presence of cancer, even though the response is not strong enough to destroy the tumor. White blood cells called lymphocytes are active in the immune reaction.

In the new test, a blood sample is drawn and the test person's lymphocytes are mixed with a laboratory extract of cancer cells. If the person has the same type of cancer as the cells of the extract, the lymphocytes will release substances that change their normal tendency to cling to glass.

Test extracts have been made for several common carcinoma-type cancers such as breast, lung, and colon, for the sarcoma form of cancer, and for several types of brain tumor. Besides detecting new cancers, the test may help doctors to follow the course of cancer treatment and to learn whether people exposed to cancer show an immune response.

NEW X-RAY DIRECTION

Because doctors, and patients, too, want exposure to X-rays kept as low as possible, there's sure to be keen interest in Dr. Richard L. Webber's system for making dental X-ray photographs. Dr. Webber, a scientist at the National Institute of Dental Research, turns the conventional X-ray around, placing the source of radiation inside the mouth, the photographic film outside. His invention includes a shielded pencil-shaped X-ray unit that can be placed inside the mouth and either a film packet or high-speed Polaroid film cassette that is placed outside the patient's jaw. Dr. Webber believes his system can handle a great many dental diagnostic procedures, with as little as one-fiftieth the usual radiation dose to the patient.

RELAXATION—IT'S CHEMICAL

More effective ways to control high blood pressure may be on the way, as science uncovers more on mind-over-nerves techniques. In San Diego, California, Dr. Richard A. Stone and Dr. James DeLeo studied people with moderate high blood pressure, found a definite drop in blood pressure in patients trained to use a mental-relaxation technique based on Buddhist meditation exercises.

As other researchers have found, yoga, transcendental meditation, and biofeedback all have been used with success in lowering a too-high blood pressure. But Drs. Stone and DeLeo wanted further answers; they knew that mental relaxation doesn't merely advise the blood vessels to hang loose. What happens, they found, is a distinct drop in an important enzyme, dopamine-beta-hydroxylase, that triggers the release of the powerful heart-stimulating hormone, norepinephrine. Reducing the activity of the DBH enzyme helps keep blood pressure within proper limits.

The California doctors, sponsored by the Veterans Administration and the National Institutes of Health, produced two important findings: Routine psychologic relaxation, practiced once or twice a day for ten or fifteen minutes, is effective for mild to moderate high blood pressure; and measurement of the DBH enzyme activity provides the medical scientist with a reliable index of hormone release affecting blood pressure.



NEAL BARR

Nocturnal Triangle. Décolletage in a new place, completely surrounded by Grand Manor lace. Everywhere else: our opulent Silkenique® of Qiana®, cross-strapped over a very bare back. It's the gown of the year, and it's only about $25. That means you can own it in both Tiffany Rose (shown) or Candleglow with Ecru lace. Sizes 30 to 36. Vanity Fair Mills, Inc., 640 Fifth Avenue, New York.

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Vogue

BOUTIQUE

NIFTY BEGINNINGS—NINE SUMMER LOOKS TO COLLECT..



1

1. The charm of a waist-short string sweater.... Cable-stitched hooded little pullover to wear all over beach places with shorts, jeans, a neat cotton skirt. Pullover, $60. From Riding High, 1143 First Ave., N.Y.C. 10021. Manila cotton poplin shorts, by Manouche; $16 at Miller Eye, 11 E. 54th St., N.Y.C. 10022. **2. The genius of Lady Madonna....** White cotton-duck hooded parka, narrow pants, navy and white T-shirt tunic ...the best summer country or sailing turnout, maternity-engineered to look terrific no matter what shape you're in. Parka and pants, $46. Tunic, $15. Lady Madonna, 793 Madison Ave., N.Y.C. 10021.



BARBARA BERSELL

3. SUMMER ESSENTIAL for city, travel.... Sleek great-fitting cotton suit: blazer and slim button-front skirt of soft cotton canvas, in red, white, or blue. Jacket, skirt, and matching short vest, $80. By Fox Run, at Bloomingdale's.

4. NEW LOOK: The luxury of palest silk kimonos: pinks, ivories, blushed apricots. . . . Here, pale pink satin embroidered with tiny grey rosebuds; $80. From a one-of-a-kind collection at Harriet Love, 412 W. Broadway, N.Y.C. 10012.



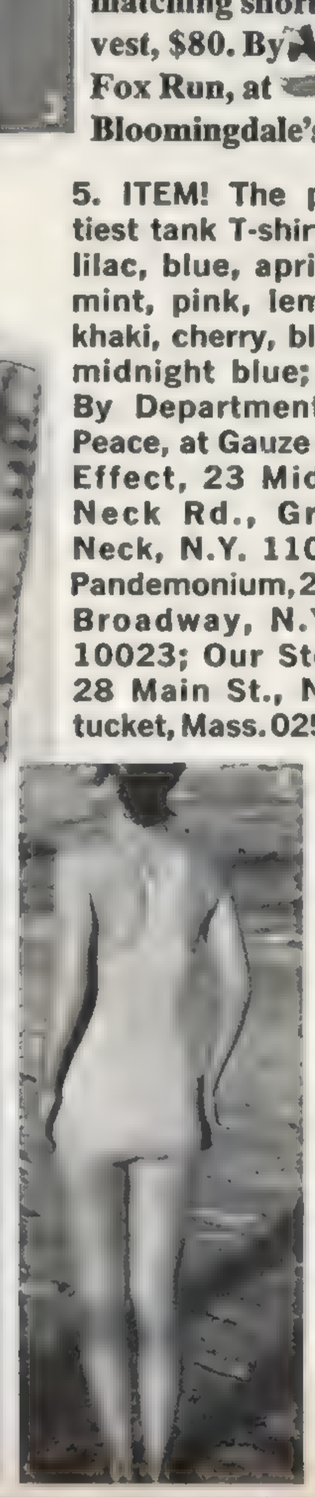
4

5. ITEM! The prettiest tank T-shirt: in lilac, blue, apricot, mint, pink, lemon, khaki, cherry, black, midnight blue; $5. By Department of Peace, at Gauze and Effect, 23 Middle Neck Rd., Great Neck, N.Y. 11021; Pandemonium, 2133 Broadway, N.Y.C. 10023; Our Store, 28 Main St., Nantucket, Mass. 02554.



5

JOE EULA



7

DISCOVERY: 6. For Swimming: Danskin's sexy Lycra leotard, cut as perfectly as the best maillot! Available in black, white, bone, beige, green, navy, salmon, red, sky blue, wine; $13.50. At Bloomingdale's. 7. For Vamping: Over it, wrap a pale printed crêpe de Chine "sarong" to-the-ankle for prettiest summer late day! Sarong-scarf, $68. Betsey Gonzalez for Sonata at Nancy & Co., 986 Madison Ave., N.Y.C. 10021.



8

8. The most alluring "Breeze Dressing" for summer evenings . . . palest lavender and violet flowered chiffon dancing dress to mid-calf; $190. Judy Hornby, 237 E. 60th St., N.Y.C. 10021.

APRIL FIND TO COLLECT

9

9. Reed-slim jeans—the newest shape for summer! By Adolphe LaFont. Denim, $38; white, $31; at I. Goldberg & Co., 902 Chestnut St., Phila., Penn. 19107. Six other colors, $34; at Betsey, Bunky and Nini, 744½ Madison Ave., N.Y.C. 10021.

HAIR, EDWARD; MAKEUP, SOPHIE LEVY—BOTH, OF XAVIER COIFFURES

JACQUES MALIGNON

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Three simply beautiful ways to end a meal:

Ice Cream à la Galliano.
Pour 1 ounce of Liquore Galliano over your favorite ice cream.

Roman Coffee.
Pour 1 ounce of Liquore Galliano into a cup, add a teaspoon of sugar. Pour hot, strong coffee to ½ inch of top. Swizzle, add whipped cream.

Fresh Fruit Cocktail Galliano.
Pour 1 ounce of Liquore Galliano over freshly-cut fruit assortment.

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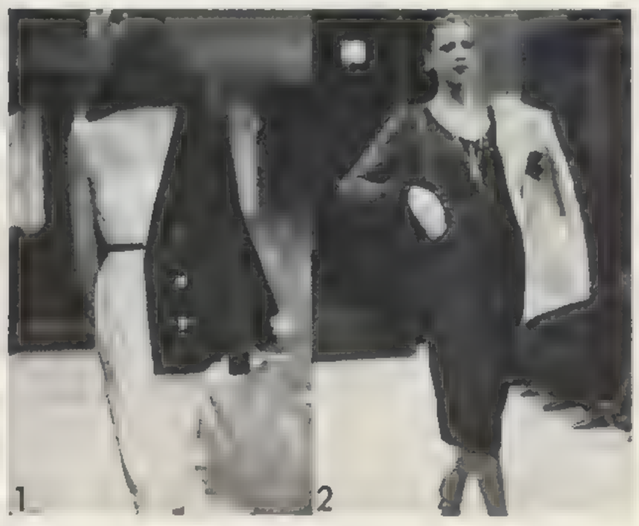


"21" Brands, Inc., N.Y., N.Y. 80 Proof Liqueur

Vogue

observations

TO KNOW ABOUT: FASHION NEWS, TIPS, WHAT'S GOING ON . . .



PARIS NEWS: The unexpected and classy look of strictly tailored blazers over the prettiest, most seductive "underneaths." . . . 1. Givenchy's navy blazer over a bare, silky "sundress." . . . 2. Yves Saint Laurent's sharp white one over the softest, most delicious black chiffon blouse, reed-slim skirt.

MARY RUSSELL

SUMMER CHARM: Aside from fresh flowers in your hair, try tucking them into a jacket or blouse pocket. What's prettier than a tiny bunch of grape hyacinth in the breast pocket of your white cotton blazer?—a fresh camelia in the pocket of a navy linen shirt! **CONSTANT-DELICIOUS:** *Always* have a sachet of your favorite potpourri in your handbag . . . try it and see if it isn't wonderful—especially on a crowded train! A spray of cologne on ironing board before pressing cotton scarves, lingerie. A spray into *clothes dryer!* Leave sachet of potpourri in suitcases when stored—pack and unpack in clouds of goodness!



ITEM: The Summer Coat With Dash . . . unlined *cotton "English shopkeeper's coat." All the requisites: narrow lapelled, slim, side slit, and* **SUPER-CHIC** *(over T-shirt and skirt equals a city turnout; over slim cotton trousers and espadrilles for country!) $11, I. Goldberg & Co., 902 Chestnut St., Phila., Pa.*

California Finds:



Silk and cashmere "T-shirt"—EIGHT COLORS! T-shirt, $105. From Jean/Louis, 120 El Camino, Beverly Hills, Calif.

The Summer-Covering Discovery: deliciously thin cashmere and wool "blankets" to perfectly shawl-wrap in palest grey, beige, white, lemon, or navy; $125. Dorso's, 444 No. Camden Dr., Beverly Hills, Calif.



Super-skater Dorothy Hamill's appeal . . .

PART OF IT IS HER HAIR . . . Suga devised her cut based on prettiness, as well as "science." . . . "I have to calculate: she is often competing 3 to 4 weeks from when I cut her hair . . . where will it be when it is crucial that it can't be in her eyes no matter what movement she does!" . . . He adjusts to her future schedule based on the rate of hair growth in centimeters!

INSTANT GLAMOUR:



Late-day summer head . . . Wrap a sleek turban of GOLD CLOTH! Fabulous with white cotton shirt and pants . . . (Marina Schiano's "discovery," with the help of Yves Saint Laurent!).



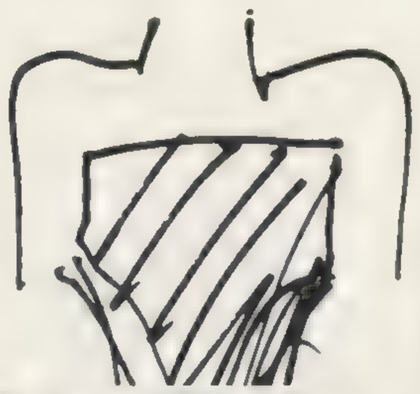
PETRO-FIED AMERICANS or WHAT ARAB LADIES LOVE . . . At a recent Mid-East (Kuwait, Tehran, etc.) fashion show of American clothes (organized by Channing Cassett, who is now making it a seasonal foray—"The women want a truly American look . . ."), the three Best Sellers: **1.** Koos Van der Akker's tones-of-apricot appliqued knit suit (42 sold, at $520 each); **2.** Giorgio di Sant'Angelo's lavender jersey dinner dress (31, at $550 each); **3.** Giorgio's black Lycra "diamond" studder leotard-topped evening dress (27, at $700 each) . . . !



The chic of Silvana Mangano's golf "uniform": Halston's Ultrasuede wrap skirts to below-the-knee in delicious pale colors (apricot, vanilla—"they can be washed!"), silk knit polos, a perfect tennis visor!



CHARM-TOUCH: *Japanese paper fans, woven straw fans . . . practical (i.e., COOLING) and a lovely "conceit" on the beach . . . tuck one into your beach bag (or, above, into your straw hat band) and test it out!*



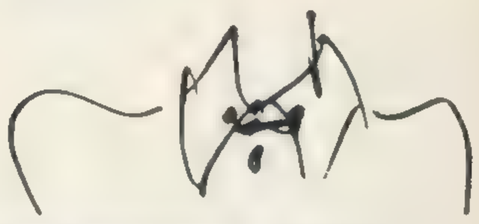
FRANCES STEIN

TIP: Instant "Bikini Top" . . . *tie a triangled cotton scarf across bosom, point in front, knot in back. . . .* **The** *Beach Look: scarlet scarf, turquoise bikini bottom. . . . the fun of sun-smashing color combinations!* **BEACH COVER:** *Try men's sleeping pyjamas, white cotton ones (or if you're extravagant, white* silk), *wear jacket open over maillot, sleeves rolled, trouser bottoms rolled if too short . . . loose, cool, and* sparkling *in the sun!*

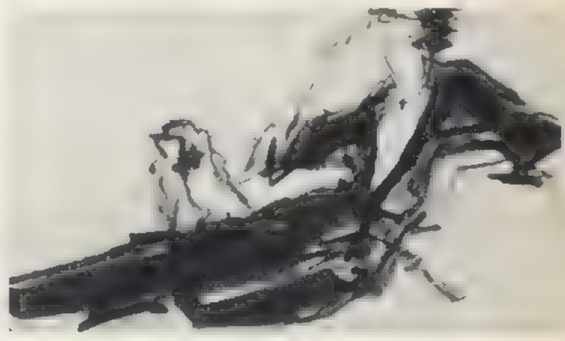
SUMMER TOUCH . . . wrap the THINNEST gold neck chain twice around **ANKLE.** Most alluring and sexy with bare feet on the beach! (But only bare feet or the *barest* flat sandal!)



ALLURE: The favorite summer pierced-ear earring . . . Elsa Peretti's free-form heart of gold or silver at Tiffany. Three sizes: 1¼"; 1⅞" *(above);* 2½" . . . which is **definitely** very *Duel in the Sun!*

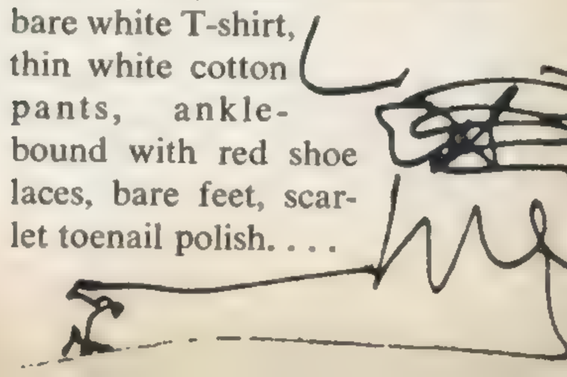


THE NEWEST WAY TO WEAR A BLOUSE: *Buttoned at the neck and clasped with a fresh flower, a pretty bar pin, a man's collar bar (above)! For Summer Evening: unbutton from there and knot at waist . . . Easy & Sexy!*



THE NEW DRESSING: "A dress is a bathrobe" or reverse . . . Elsa Peretti's favorite summer evening look for Beach-Places: Fernando Sanchez's black lacquer satin calf-long dressing gown, rope-tied over his black satin pyjama pants—scarlet ballet slippers, "diamonds in the ear," super makeup, and it's restaurant dressing!

TIP: To make instant "harem-pants" (the summer fashion-look): bind ankles of regular trousers (the thinner the fabric the better) . . . with shoe laces for day; satin ribbons for evening! Quick, pretty Beach Lunch Look: bare white T-shirt, thin white cotton pants, ankle-bound with red shoe laces, bare feet, scarlet toenail polish. . . .



Orlane announces two very portable bonuses for the woman who likes to carry things off with style.



For a limited time only, Le Tote Chic pictured above and a special 1 oz. tube of Bio-Lacta moisturizer (together a $22.50 value) are yours for only $8.50 with any $6.00 Orlane purchase.

Designed exclusively for us, you'll find Le Tote Chic boasts every feature you most want in a casual tote. It sports beautiful beige canvas, two zippered pockets and stripes on the outside. And enough space in its 13″ x 13″ frame to pack almost everything you'd need for a long, lazy weekend.

And if you haven't yet enjoyed the superior moisturizing properties of Bio-Lacta, what better time to indulge than now.

Le Tote Chic, Bio-Lacta and the Orlane collection of beauty treatments and cosmetics are sold by trained consultants at finer stores throughout the United States and Europe.

ORLANE.

An advantage shared by the world's most beautiful women.

Orlane, 680 Fifth Avenue, New York 10019, Paris, London

VOGUE'S
POINT OF VIEW
APRIL, 1976

If you need a reason to be in good shape, we'll give you a dozen...

1. The slit skirt on page 150
2. The bare neck and wrapped waist on page 152
3. The translucent makeup on page 155
4. The maillot on page 164
5. The beach-hair look on page 174
6. The evening eye on page 177
7. The bikini on page 178
8. The sarong on page 179
9. The bareback looks on page 180
10. The open-at-the-neck shirt on page 199
11. The barefoot sandal on page 203
12. The buttonless blouse on page 213

We could go on, but you get the idea: fashion—in which category we include anything to do with the way women look—is not a disguise. Today's fashion—clothes without weight, without construction, clothes that reveal, makeup that reveals—is only going to work on a good base: i.e., a good body, good hair, good skin. We're not talking about some impossible state of perfection—obviously, every woman can't have a fantastic body or hair like Rapunzel's or skin like the inside of a camellia petal. What we are saying is that every woman can have a firmer body, suppler skin, healthier-looking hair—and no woman has an excuse not to; there isn't any one of these things that isn't realistically within the reach of any woman who chooses to reach for it. Catch-22: you do have to reach a little—exercise a little, take a little care about what you put on your skin and hair and nails, and what you take into your system. And we'll tell you something else—nobody is going to arrest you for walking down the street without a glow on your skin. But there's not much pleasure in putting a see-through makeup on skin that shows through flaky and parched . . . or wearing a skirt with a slit if you haven't got the energy to walk with a swing . . . or slipping a naked little sandal on a foot that looks uncared-for. You're cheating yourself if you do—both of money wasted on things that don't work for you, and of the real delight that comes of knowing you look well in whatever you've got on. Then, everything works—and for the rest of this issue, we're going to show you how.

FASHION & BEAUTY MONTH

Beginning here, fashion news—about more than fashion. It has to do with the revealing of the body through slits in skirts and openings in necklines and thinness of fabrics . . . with a pretty makeup, with short hair that falls around the face in gentle waves and softens everything. It's what Paris is all about—what dressing everywhere is about for summer: not just the look of clothes, but the look of a woman—and it's charming!

The body comes through!—the charm comes through. *left.* At Dior, Marc Bohan's white crêpe dinner suit—the most glamorous evening suit in Paris! And it tells you everything about everything—the bare little silver-embroidered camisole top under the shorter, tailored, drawstring jacket; the narrow slit skirt revealing the line of the hip, the length of the leg...and a high-heeled gold sandal for flirt! Suit, of Abraham silk; top, Lesage fabric. To order, at I. Magnin.

A beguiling haircut, *right*—**key thing this summer—it softens, gentles, makes everything charming! Here, Alexandre's version—waves pulled loosely around the face and lying as they fall...as uncontrived as though a breeze had combed them.**

AVEDON

Instant charm!

THE NEW BEAUTY IN FASHION

In Paris evenings—evenings everywhere—the point is the body! The sheer, thin fabrics, the new narrowness of pleats, a lower neckline, a slit skirt—everything reveals. And everything charms—from the beautiful colorings to the soft, pretty look of makeup and hair, to a bare high-heeled sandal—the clothes, the touches that women love best at night....



Instant charm!

This is it!—the new look—the new charm—of dressing at night, *far left*—the body revealed with the kind of easy glamour Saint Laurent does best. His soft, sheer peasant blouse in mauve-dotted georgette, the low scooped neckline opened and string-tied, the waist wrapped small with a long fringed sash, and the hips revealed in the narrowest emerald georgette pleated skirt—everything's covered, everything's revealed—and it couldn't be more charming! All, of crêpe georgette by Abraham. To order, I. Magnin. **The most body-revealing dress,** *left:* the bare scarf-top, the narrow deeply-slit skirt, the sheer georgette—Givenchy's show-stopper of an evening dress in emerald-green with gold paillettes and gold embroidery. The key to wearing it: a wonderful body . . . a soft pretty makeup, soft, gently waved hair. The message: all-out charm. Dress, of Abraham crêpe georgette. To order, I. Magnin. Both pages, hair, Alexandre de Paris; makeup, Daniel Demanjean for Max Factor, France.

AVEDON

Three things you need quickly: a good shape, a white jacket, and a skirt that opens —the body-message is legs! The charm is in the wearing—in the new gentleness of hair and makeup, in a small, soft, very feminine blouse, in the look of a high-heeled shoe and a slim, pretty leg—it's what changes the whole concept of a crisp white-jacket suit from sharp-tailored to soft-feminine . . . what makes clothes instantly charming!

The discreet charm for day, *right:* Saint Laurent's perfect white linen blazer, tailored like a man's two-button jacket, and worn in the most appealing way—over a small low-tied blouse in soft navy-and-white dotted georgette, and a narrow, unbuttoned navy linen skirt—you see legs! Suit, of Moreau linen and Abraham crêpe georgette, to order at I. Magnin. **A new gentleness in hair and makeup,** *opposite*—shorter hair, tucked into soft little waves around the face. And a paler, softer, more gently-colored makeup—think pale peach, pale pink, pale coral; think lips, especially—they key the whole look. It's not the only look you'll be seeing, even in this issue (check the beautiful rose-brights coming up later)—but we think it's *the* charming new look for summer —the makeup to watch! The colors to watch—the kind of light, sheer, *warm* (not whitened) colors you see here: Tawny Peach Super Luscious Liquid Blush, Shadowed Almond Super Luscious lipstick, Shadowed Ivory nail enamel, with Diamond Blue Super Luscious Creme Eyeshadow lighting the eyes. All, 'Ultima' II by Charles Revson. Makeup by O'Gregory; hair, Alexandre de Paris.

Instant charm!

AVEDON



Total get-in-shape program to do at home—planned for you by the experts at the famous Golden Door...

BEAUTY: THE HEALTH

We went to The Golden Door in California to find out why everyone who experiences this extraordinary spa comes away with more than just a *physical* lift. Said one enthusiastic graduate, "It's really a head trip . . . it's like the biggest high imaginable!"

We spent a week at The Door and, on the following eight pages, you'll discover what we found there—exercise regimes, special diets, skin treatments, and general information designed to get you into the best shape you've ever been in—plus tips on how to *stay* that way.

Ideally, you should try to take a long weekend in which you have no social events planned—incidentally, this can also work well with two or more people—husbands and wives or a group of friends could arrange to work out together. You'll find the psychological reinforcement you get from each other almost doubles the benefits.

But suppose you don't have that weekend? What can you still gain from The Golden Door? You can use these pages as a guide to rescheduling your life—add certain exercises to do each morning, put in a facial once a week, reassess your meals, etc. . . . but really *structure* these changes into your daily life and you'll find a terrific increase in your sense of well-being, a lift in your energy. Because that's the important thing—that's the message we took away from The Door—your looks, your shape, your spirit are only as good as the effort you put into making them good. We're giving you the outline—from here on, it's up to you.


The Golden Door day begins at sunrise with assembly in pastel sweat suits for...



a wake-up walk before...



breakfast in bed (50 cal.)





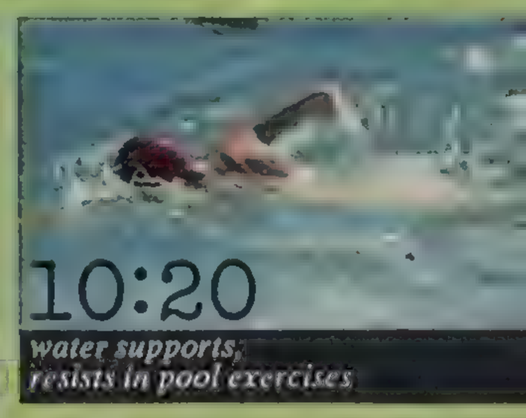
aerobic Da Vinci exercise to music



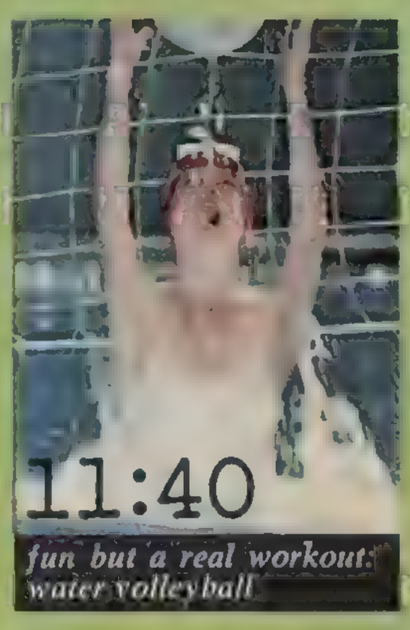
new "Jump for Joy" extensions



fresh gazpacho revives, cuts hunger pangs



water supports, resists in pool exercises

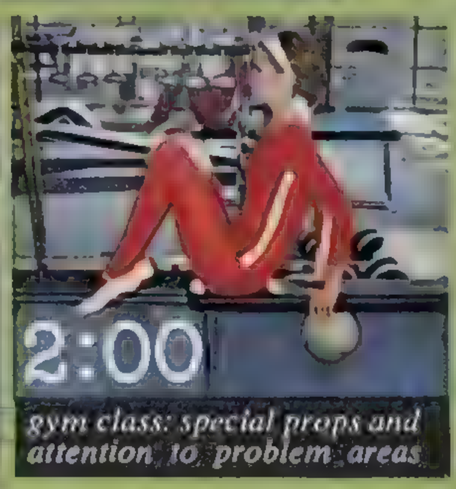


fun but a real workout: water volleyball

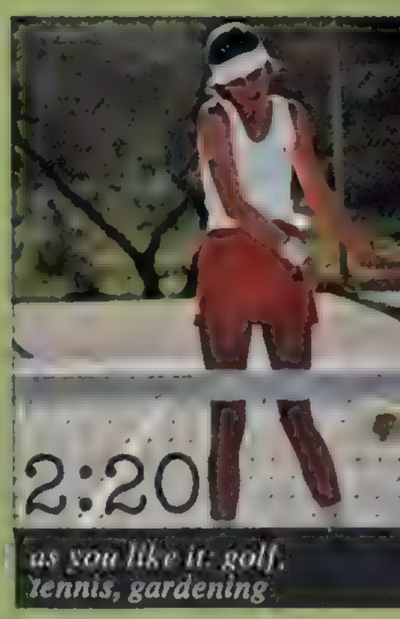




fresh-ale feast for senses: the 200-calorie lunch



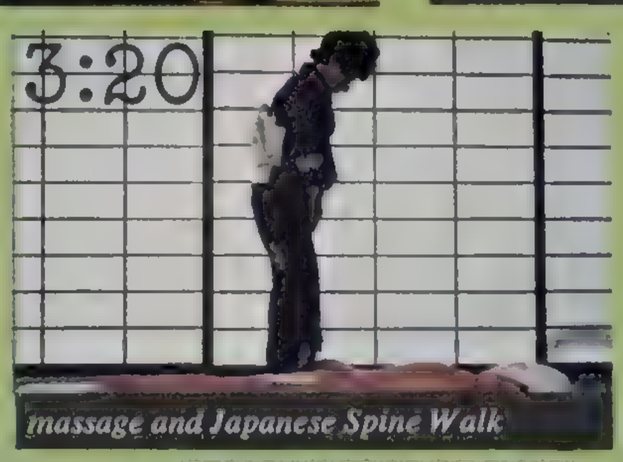
gym class: special props and attention to problem areas



as you like it: golf, tennis, gardening



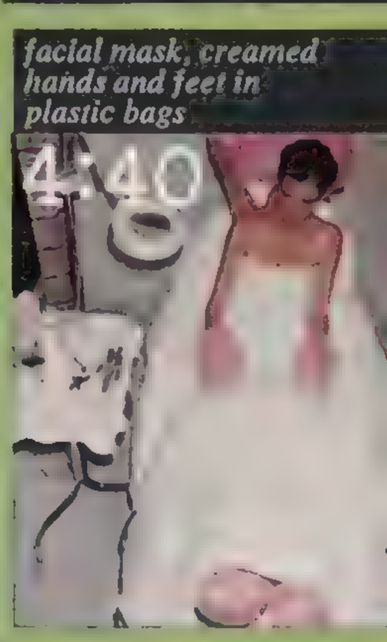
exhilarating Swiss Shower

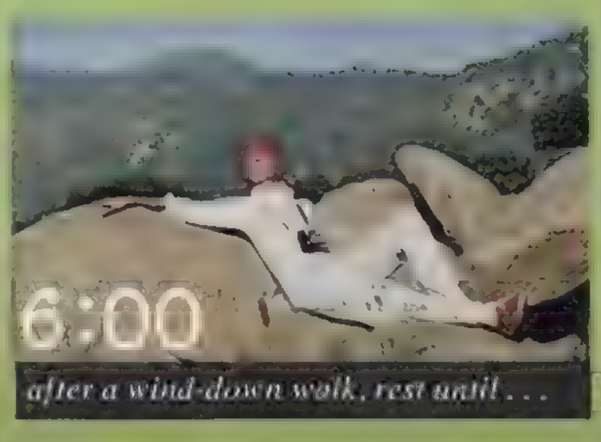


massage and Japanese Spine Walk



pore-by-pore attention to skin





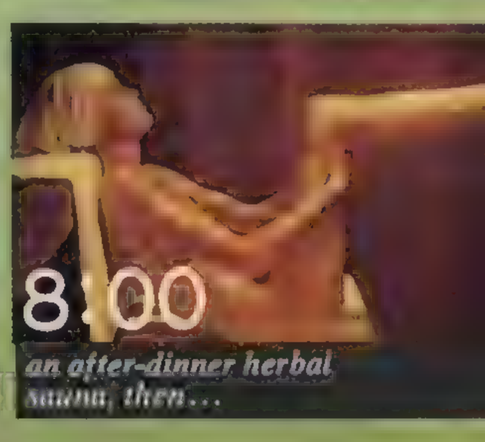
after a wind-down walk, rest until...



switch from sweat suits for non-alcoholic cocktails



dinner: lavish presentation, limited calories



an after-dinner herbal sauna, then...

WAY













JACQUES MALIGNON

A brisk pre-breakfast walk/jog (a mile there, a mile back) is a basic of The Golden Door philosophy—it warms up the body, wakes up the mind to the beauty of a day devoted to energetic self-discovery. At home, begin your day with a quick bit of huff-and-puff before breakfast—great for digestion and for beginning the day with eager, rinsed-clean alertness. (Warming-up is essential before getting down to serious exercise business, whether it's the total involvement of a day at The Golden Door, or your own daily to-and-from in which this early morning turning-up-the-furnace may be the only period of concentrated exercise.) Be selfish! Insist upon this time for yourself and you will be better able to give of yourself during the rest of the day.... And don't start out without a moisturizer. Bonne Bell's new Moisture Creme will give you the light coverage your skin can breathe through, yet it's rich enough to guard against dryness. Hair and makeup on these Door pages, Franklyn Welsch

Above: Velours sweatshirts and pants, Donna Karan for Anne Klein & Co. Fashion details and store information, both pages, next to last page.

Key: A.M. energizing

Tips from The Golden Door for making even more of your biggest beauty asset:

CLEAN, HEALTHY

Deborah Szekely Mazzanti is owner of The Golden Door and of a peachblow complexion that's upfront proof of the right kind of care. Her recipes for firing-up the glow from inside are detailed on the next pages: aerobic exercises, a proper balance of food intake and energy output . . . these will improve the skin you care for. That care, Deborah advises, isn't a one-two-through business. It must—no matter what your skin type—include:

CLEANSING—by the clock

Twice a day at least. Deborah suggests a rinse-off cleansing cream. Pat cream all over face and neck. Use a stretching, stroking movement on the forehead from side to side, follow with a crisscross motion over the frown line. Then move fingertips over eyebrows outward to temples and then inward to the nose, under the eyes. Coming to the nose, slide fingertips down along the sides of the nose several times. Now concentrate on the upper lip. Use both hands, moving them from side to side. Now in a long stroke, massage cream out to the ear and down to the jaw and chin. Follow with several long strokes with each hand across the cheeks. Draw fingers along the neck from the base of the throat to under the chin, and then from the collarbone up to the ear, using the palm of the left hand to massage the right side of the throat, and vice versa. This whole facial cleansing and stimulating session should take one minute—count slowly to 60. Now rinse your face, splashing 30 times with clear, running water. To close the pores and insure complete removal of soap and dirt, finish with an astringent freshener.

STIMULATION—in two steps daily

By increasing the flow of blood to the face you nourish the skin and remove wastes more efficiently. The 60-second fingertip massage while cleansing the face is the first step of this stimulation process. The second —done now or whenever you can fit it into your day: lie with your feet above your head for about 10 minutes once every day. You might use a slant board, or simply prop feet on pillows.

PROTECTION—all over and always

Naked skin is vulnerable to every onslaught—airborne smog and dirt, the drying and aging effects of wind and sun exposure out of doors, and the Sahara-dry blasts of artificially heated and cooled air indoors. Hardy though the delicate organ of skin can be in fighting infections and micro-organisms, it feels—and looks—happier and healthier with a shield against them. Never dress after your bath without first massaging a body lotion into damp skin all over. Give hands and feet an extra portion of cream. A moisturizer to act as a buffer between skin and makeup is a must for every skin type; and since lips have no oil glands to protect them, you should wear a lip balm or gloss (preferably with a sun block) every waking minute. Makeup, because of the opaque pigments, offers not only color but protection from the sun.

LUBRICATION—for lashes, too!

Moisturizer all over and always for the face. But Deborah suggests that the eyelashes and eyebrows should also be lubricated daily. She believes in using a good night cream after the evening cleansing and, because the delicate skin under the eyes and the neck is especially prone to dryness, the most delicate fingertapping on of eye cream and night oil on the neck. Don't neglect the chance to lubricate skin all over with bath oil (the kind that mixes with the water is the kind you want especially if skin is dry!).

And a mask per week...

Deborah believes that all skins benefit from masks; she advises that a weekly facial is a vital part of the maintenance for a beautiful skin. If skin is very oily, more frequent facials can help absorb excess oils and sebum. The Golden Door procedure for a facial goes like this: Cleanse with a cream cleanser. . . . Steam face to encourage the pores to open and throw off wastes and impurities (you might simply tent a towel over your head, your face above a bowl of steaming water for a few minutes). . . . Remove cream with a mild soapless cleanser or soap lather. . . . Apply eye cream with light tapping of fingertips around the eyes. . . . Apply a light oil to the face. . . . Do the facial manipulations (directions *below*). . . . Smooth on the mask. . . . Lie down with head hanging over the side of the bed for 20 minutes while mask dries. . . . Remove with ice water (or, if mask instructions indicate, warm). . . . Use your astringent and moisturizer.

Facial manipulations

Apply a light oil to face and throat, then . . .

1. Massage left shoulder near neck with right hand, then pull down and across neck. Do twice, then reverse: left hand on right shoulder.

2. Pat neck from one side to the other with light, feathery strokes. Do twice.

3. With fingers of left hand gather skin next to left ear, with index and middle fingers of the right hand, pull the skin from left ear toward right in a continuous stroking movement. Repeat twice on each side.

4. Use middle fingers of both hands to vibrate corners of mouth. Use small, light upward circles on upper lip, move toward center and back to corners. Do twice.

5. Use middle fingers to vibrate corners of nose; move upward to bridge of nose, with light circular motion. Vibrate corners of the eyes. Press finger on eye ridge for several seconds. Index finger over the eyebrow, middle finger beneath, iron over the brow, pressing with both fingers on temples over temporal area for count of 10, then lightly circle under eyes toward nose using both fingers. Do twice.

6. With alternating index fingers, iron upward from nose to forehead 10 times. With index and middle fingers of both hands, make fluttering upward motion across the forehead. Do twice.

7. On right temple, form V with index and middle fingers of right hand. Place middle finger of left hand inside the V and crab walk both hands from one temple to the other.

8. Place index fingers alongside the nose, form sweeping circles across upper cheeks, then mid-cheeks, jawline. Repeat twice.

9. Slap face and neck lightly all over and blot off excess oil.

Skin-care rituals can be good for the mood as well as the face:



The blissful expression can't be seen in the photograph above, but you may be sure it's there—she's having a cleansing, toning, and relaxing mask removed with invigorating compresses of cotton soaked in ice water. . . . More head-to-foot pampering at The Golden Door, a great idea anywhere: after a warm foot bath and massage, feet are slathered in cream, wrapped in plastic bags, right, to trap the warmth so the cream gives its all. Give yourself over to rest for 20 minutes while your facial mask is working. Propping your feet (in their protective plastic wraps) high on pillows can only up the ante of pleasure. . . .

SKIN

BEAUTY: THE HEALTH WAY



JACQUES MALIGNON

Water! Second only to air as beauty element at The Golden Door, life element everywhere: we could survive far longer without food than water. The water in question here: food for the psyche. A pampering bath before dinner, guests find, is a happy mental cleanser even after physical cleansing via Swiss showers, saunas, herbal wraps. . . . To bathe in luxury: draw a body-temperature bath, and leave warm water just trickling in the tub for soothing sound and constant temperature. Add a generous dollop of new Vitabath Tangy Lemon gelee and you get <u>real</u> luxury: masses of skin-loving, cleansing foam; exhilarating fragrance; water like liquid sunshine.

MEALS ARE VARIED, RICH IN BEAUTY, FASCINATION--BUT NEVER, CALORIES

1 P.M.: LUNCH IN A GLASS--GAZPACHO SPUN INTO SOUP FROM FRESH VEGETABLES

How you think about food—even how you look at it—can alter your food habits

EAT FOR ENERGY



8 A.M.: LOW-CALORIE EYE-OPENER--
FRESHLY SQUEEZED GRAPEFRUIT JUICE



3:30 P.M.: PINEAPPLE-CUCUMBER JUICE;
SUNFLOWER SEEDS, PINE NUTS TO NIBBLE



8:30 P.M.: CARROT-APPLE JUICE; A BIT OF
APPLE PULP BLENDED IN. MORE SEEDS, NUTS



10:30 A.M. & 6 P.M.: ALMOND MILK, MADE
WITH ALMONDS, BANANA, DASH NUTMEG, VANILLA

Lined up at left, top to bottom—and far left, opposite page—**the all-star cast of six drinks,** freshly made of fruits, vegetables, nuts, that add up to a new one-day liquid diet at The Golden Door; each drink, photographed here with its all-natural ingredients. The diet itself is optional, but it's marvelous for purifying and toning-up the body, getting one's week at the Door off to a fast start. . . . Plus: the health-packed, taste-thrill drinks are easy to whirl up yourself, at home.

8 A.M.: Grapefruit juice, freshly-squeezed, unsweetened. Calories in 6 oz. = 75

3:30 P.M.: Pineapple-cucumber juice. Combine 3 oz. peeled cucumber; 1 oz. pineapple; 2 sprigs parsley; ½ fresh apple; 3 ice cubes. Liquefy in blender. Calories in 6 oz. = 52

8:30 P.M.: Carrot-apple juice. 2 oz. fresh carrot juice; 2 oz. fresh apple juice; 1 small peeled apple; 3 ice cubes. Combine, liquefy in blender. Calories in 6 oz. = 75

10:30 A.M. and 6 P.M.: Almond milk. 12 whole blanched almonds; 1 small ripe banana; ¾ cup water; 4 ice cubes; dash vanilla and nutmeg. Combine all and liquefy in blender. Makes 12 oz., or 2 6-oz. servings. Calories in 6 oz. = 2 x 62

1 P.M.: Gazpacho. Combine 1 medium tomato, peeled and diced; ½ large cucumber, peeled, cut into small bits; 2 slices onion; 2 sprigs parsley. Liquefy in blender. Calories in 6 oz. = 50

With each of 4 drinks, ⅓ oz. raw sunflower seeds mixed with 3 or 4 raw pine nuts can be nibbled. Total calories = 4 x 65

Total 636

Dinner at The Golden Door, shown in inset, *opposite:* No two meals are alike, but all combine—as here—visual beauty, a delicate mingling of flavors, sparse calories. This starts with broth—shown with its ingredients, an omnium-gatherum of vegetables; goes on to Yose-Nabe, Japanese bouillabaisse made of fish, chicken, vegetables, simmered in chicken broth seasoned with sake; ends with a sherbet of Tangelo oranges, papaya, canteloupe, and Grand Marnier, beautifully served in the Tangelo shell.

Among the things you *won't* find at The Golden Door, the famous health-and-beauty ashram at Escondido, California, are cocktails, cigarettes—or "beauty secrets." There are no secrets at the Door. Everything that happens, every technique used, is explained—and many bits of lore (exercise routines, delicious low-calorie recipes) are printed, on small sheets of Japanese paper, for guests to take away with them.

Almost everyone on the staff is a dedicated teacher, including Michel Stroot, who presides over the Door's gleaming kitchen. Michel—a product of the Belgian *haute cuisine* who has put all those rich, eggy sauces behind him—gives cooking classes for the guests so they can learn to make at home such nonfattening delights as the vegetable broth, Yose-Nabe, and Tangelo sherbet, shown *opposite.*

Presiding over all is Mrs. Deborah Szekely Mazzanti, whose main thrust in matters of food and eating—as in all other areas—is to change the way a guest *thinks* about them. In a recent talk at the Door, she said, "What's really important is spending your calories and then replacing them. If we replace less than we spend, we lose weight. If we replace more than we spend, we store fat. It helps to visualize it as stored energy—energy that you have to use. . . . I envision a calorie as an iceberg: the 10 percent above the waterline is the physical calorie, and the 90 percent below the waterline—the thing that supports the iceberg—is the psychological thing.

"I find that the psychological hunger is where most people have problems in following diets. The more traumas we build around it, the more denial way down deep, the more likely we are to overeat. . . . In planning your food intake, you have to consider two basic things. The first is your general size. That's not going to change—you only change in width, not in height. The other thing is how active you are. And you're going to have to decide that every time you look at food."

JACQUES MALIGNON

Increase the oxygen flow and you help heart and mind, beauty and health...

AEROBICS: FREE-AS-

Your heart rate is a vitally important factor in exercise, indicating how much you should do, how long you should do it, and whether or not you are working up to capacity. After an initial evaluation from your physician, you can and should learn to evaluate your own heart rate during exercise. The heart is a muscle and can be trained to respond to greater stress—but only through types of exercise that will induce a correct change in the heart rate. This may involve a beginning as modest as five minutes a day, working up to one-half hour a day, four days per week. Walking, jogging, swimming, bike riding, and jumping rope are the most practical of the aerobics.

• To be effective, diet and exercise reforms must be adopted as a package—the two are inseparable for vigorous good health. The most effective shape-up campaigns are those in which the entire family participates. (The American trend toward heart disease and insufficient activity can be measured as early as the elementary grades and reaches a zenith in the overweight, overworked executive.) Reducing high cholesterol content and refined carbohydrates is apt to be more successful as a group effort, and a certain competitive *esprit* develops in a family exercise program, with an increase in enjoyment and enthusiasm.

• Exercise studies have revealed a significant reduction in chronic depression following six-week exercise programs. One study at the University of California, San Diego, reported that 54 percent of the participants had improved sleeping habits after conditioning; another study equates forty-five minutes of exercise with the effects of a strong tranquilizer.

• Exercise is being increasingly viewed as a critical weapon against heart disease. One of the most dramatic benefits of an exercise program, research has indicated, is a lowering of the heart rate. This lower pumping rate, which occurs even when the subject is not exercising, indicates that the heart is working more efficiently—circulating the same amount of blood as before, but with less effort. When the Department of Physical Education, UCSD, conducted a four-year study of college students, the test results overwhelmingly indicated the connection between heart disease and nonexercise. The students were tested for thirteen key coronary risk factors, then equally divided into exercise and nonexercise groups. A retest of the two groups at graduation showed that the exercise section had reduced by both number and severity all of the coronary risk factors. In the nonexercise group the coronary heart-disease factors were increased.

OUR CONSULTANTS ON THE ABOVE: COLIN M. BLOOR, M.D., PROFESSOR AND ACTING CHAIRMAN, DEPARTMENT OF PATHOLOGY, UNIVERSITY OF CALIFORNIA, SAN DIEGO MEDICAL CENTER; HOWARD F. HUNT, M.A., CHAIRMAN, DEPARTMENT OF PHYSICAL EDUCATION, AND JAMES R. WHITE, PH.D., DIRECTOR, THE HUMAN RESEARCH LAB, DEPARTMENT OF PHYSICAL EDUCATION, BOTH AT THE UNIVERSITY OF CALIFORNIA, SAN DIEGO.



HOW TO DO A DA VINCI VARIATION:

Shoulder and arm circles, above left: Stand with feet apart, arms outstretched. Inhale and rotate shoulders forward and up; exhale as you continue rotation back and down. Repeat 7 times. . . . Waistline circles, above right: Stand with feet apart, toes out; left arm behind body with back of the hand at the beltline; right arm stretched up toward ceiling. Inhale, slowly twist upper torso and right arm to left and down to left toe, exhale. Continue toward right, inhale, complete circle by extending right arm and torso to right side, finish in start position. Do 7 circles; change arms, reverse directions for 7 more.

JACQUES MALIGNON

AIR BEAUTIFIER

The next breath you take can make you more beautiful. Here's how and why



What Leonardo knew

Fast-paced aerobic exercises called "Da Vinci" get a Golden Door day off to a flying start. Why Da Vinci? Because Leonardo was the first to propose that exercises to speed oxygen through the body could make it a strong, beautiful body. "Life is breath, breath is life," he wrote in his *Notebooks* and went on to put the motto to work in a series of choreographic, calisthenic movements that he devised to train, on the one hand, the troops of the Duke Lodovico Sforza's army and, on the other, the noble ladies of the French court of Francis I. For the army, he wanted stamina; for the ladies, beauty. The modern ideal is to combine both in the same healthy body, but Da Vinci's plan for achieving them still works and his movements based on the point, the line, and the circle are employed for what The Golden Door calls a "vigorous, rigorous, and rewarding" twenty minutes of aerobics. The graceful swoop, *above*, is part of Da Vinci. (Da Vinci exercises *diagram page*.) Try them. Above, a stick is used to help with balance and extensions. Ordinary broom variety is fine. At The Golden Door, as at the French court, dance-tempo music is played, a pleasurable addition to exercise anywhere. Practical, too! The beat encourages rhythmic breathing, grace of movement and enhances the exhilarating oxygen high that exercise induces.

MIX OXYGEN AND FUN

Pedal a bike and pump oxygen through the body in one of the most practical of all ways. Same results from a stationary bike or free-as-a-breeze cycling in the fresh air, but why not get out and enjoy it? The mix of aerobics and fun peaks in water volleyball as played at the Door (left)--guests usually take the idea home for family enjoyment: just stretch a net across the pool and play --and breathe deep!



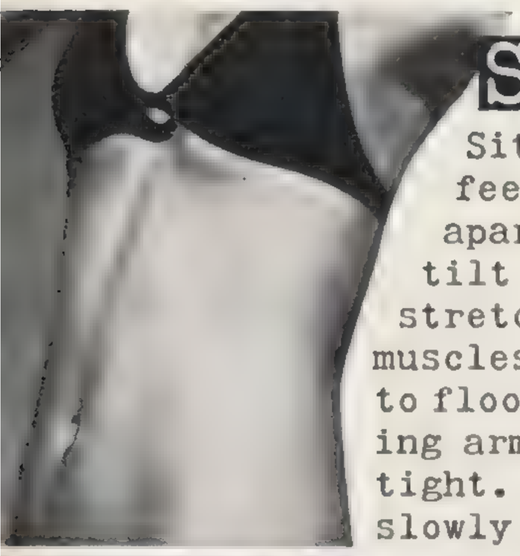
Oxygen! Breath of life, source of all energy, cleansing force. It's very much in the air at The Golden Door—not just in the pure, pine-scented air of the place itself, but in the thinking, the program: it's literally the "inspiration"—which just means breathing in. The constant emphasis on deep, full breathing blows like a steady breeze through yoga exercises, water exercises, walking and jogging, and the vigorous Da Vinci exercises that increase lung capacity, send more blood to the heart. Recently, in a talk to the Door guests, Deborah Szekely Mazzanti said, "The results of The Golden Door are not from the diet or the exercise alone but the fact that you've begun to push oxygen around and you have your heart working. That is what gives you the high. That is what gives you the marvelous feeling. . . . When you go home, you feel so competent, and you feel able to handle anything. It's all that oxygen, a sort of spring cleaning, scrubbing up the body from the inside." Luckily, oxygen is available everywhere, and the exercise part of The Golden Door program is the easiest, breeziest part of it all to take away with you—or simply to take over, wherever you are. You need no assistance, little or no equipment for most exercises. All you need is the will—and an open window.

FASHION DETAILS AND STORE INFORMATION: NEXT TO LAST PAGE.

BEAUTY: THE HEALTH WAY

And as for skin: if you plan to make the beach your fresh-air gym for these or any exercise, be sure to take your own shade (early-season sun can be stronger than you'd think!). Protect your hair (it can sunburn, too!) with a porous cotton cap; protect all that new-bared skin with a maximum protection lotion. If you've decided against tanning this summer—Super Shade by Coppertone is a sun block that goes on shielding even after swimming. Or, for a safe, gradual tan, start the sun days with Coppertone's Shade. . . . Your first-out maillot, *below*, a sunny yellow cotton knit by Karl Lagerfeld for Chloé. Details on page 178.



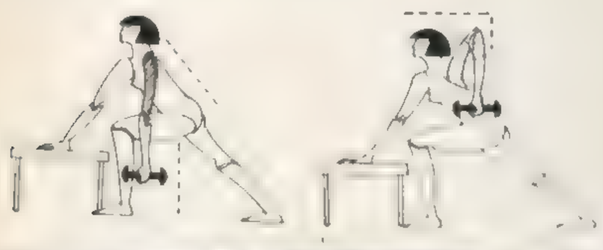


STOMACH

Sit on floor, back straight, feet and knees several inches apart; grasp inner thighs and tilt pelvis back. Round and stretch shoulders, tightening seat muscles. Slowly lower small of back to floor, letting go hands, stretching arms toward ceiling. Keep seat tight. Hold for count of 10; relax, slowly lowering to floor.

UPPER ARM

Hold 2-lb. weight in left hand; stretch out right leg for support. Keep stomach in to maintain flat back. Movement is as if pulling ripcord to start an outboard motor. Lift and lower with force. Do 20 times; repeat using right arm.







BREASTS

Holding a 2-lb. weight in each hand, stretch arms out at sides, then close them to meet in front of breasts. Open and close in continuous movements, working up over head, then down to hip level. Variation: holding 2-lb. barbells, make circles with outstretched arms—counterclockwise, then clockwise. Keep back flat and pelvis tucked.



Every body has a problem area, pick your spot, then try these

No matter how well-planned, well-followed our exercise programs are, most of us have a problem area (or two or four) that calls for extra attention, special movements. To the rescue: Lydia Bach of the Lotte Berk Method studio in New York (and author of the super exercise book *Awake! Aware! Alive!*). She devised, especially for Vogue, the exercises on these pages. Before tackling your problem area, hear Lydia's crucial advice: None of these is a warm-up exercise, so do at least one minute of jogging in place before beginning . . . to burn energy you need energy, so ninety minutes after mealtime is ideal exercise time; but do pick a certain time of day and stick to it: every day if you can, three times a week no matter what . . . unless specified otherwise, do each exercise 20 times if you can (if a bit out of shape, do it 10 times, rest, then do 10 more) . . . before you start the movement, breathe out; breathe in when lifting, out when lowering. Even more important, and KEY: tuck the pelvis forward, tilt it up. Do not arch the back, keep stomach in so back stays flat. Do not do these if you suffer from tennis elbow or a bad back—and, of course, check your doctor before starting any new exercise program. . . . Close-up details here of bathing suits shown in this issue might serve as spot checks for your problem areas before you select from the diagrammed exercises.

SPOT EXERCISES

BACK OF THIGH

Lie facedown with legs wide, bottoms of feet and heels pressed together. Try to raise legs up, about 20 inches behind the seat. Key: Keep chin on the floor, heels pressing together, back flat, hips and pelvis pressed flat. Hold for a count of 10, repeat 5 times.



BOTTOM

Tuck a flat pillow under pubic bone, lie with chin on floor, legs as wide apart as possible. Keep knees straight, raise legs as high as you can. Hold to count of 10. Repeat 5 times. Stop the exercises above if you have discomfort in lower back.



BACK

Hold 2-lb. barbell in left hand, swing back as if bowling. At top of swing, squeeze barbell hard. Don't let arm swing forward of perpendicular on return. Do not arch back; breathe in on downswing. Do 20 times and repeat with right arm.



DIANA ISHIMURO

THIGHS

Hands on hips or holding on to sturdy support, slowly raise leg to waist level (ideally), pointing toes. Hold for count of 5. Do 5 times each leg. Arms over head, or holding on to sturdy support, thrust knee up as high and close to chest as possible. Do 20 times with each leg, work up to more.





ARTHUR ELGORT

The news of
a white jacket—
the key top
all over Paris!...
of a suit
—sometimes with
pants, sometimes
a narrow skirt.
Always with the
softening of a
pretty blouse,
pretty hair and
makeup....
The news of a
skirt that shows
legs....The
message—
everywhere in
everything—
is the body
—the look of a
really wonderful
body revealed
every way for
day and evening....

Paris: The year of the body

The white jacket, the slit skirt, the body-revealing top—the look of the year at Ungaro, *far left:* his white linen blazer bound in black grosgrain with the sensational new leg-revealing button-front skirt in black linen. And underneath, the charm of a narrow smocked tube top in white lawn with a tiny ruffle edge—one of the prettiest ways to show a pretty body! Blazer, Lam Be fabric. Blouse and skirt, of Fournier fabric. To order, I. Magnin. **At Givenchy, the most white jackets—the most jackets!** *this page:* he did them in all colors—white, grey, red, striped; all ways—with pants, skirts, dresses—all super! Here, close up, the look of his perfect white flannel jacket—the trim, tailored pants suit with the charm of a soft, soft-tie blouse in black-and-white crêpe de Chine, soft short hair, soft pretty makeup. The suit, of Dormeuil fabric; blouse, of Abraham fabric. These eight pages: hair, Alexandre de Paris; makeup, Daniel Demanjean for Max Factor, France.... **More Givenchy news!**—the whole collection—just as he showed it in Paris—will be shown for the first time ever in New York on April 28th for the Hospital for Special Surgery Benefit.

AVEDON



Slits at night! White at night! ...and all the little touches of charm— soft hair, bare necklines, pretty blouses, a waist, a curve of hip, legs!...

The slit, the tunic, the look of white with black at Saint Laurent, *left,* the narrow, charming ease that comes right off the page—he is the master of this mood of pants-dressing! The thinnest silk satin jacquard tunic, with little ribbon-ties at the open-neck collar, long white fringed sash, black satin pants. Of Gandini silk; to order at I. Magnin. **The slit white coat, *the* pretty blouse, the skirt that opens —the new restaurant-dressing at Saint Laurent,** *near right:* the meager little cardigan coat and button-skirt in white silk double jersey so thin it practically floats; the small, feminine blouse—tucked white silk chiffon, scooped and tied at the neckline—totally beguiling! Coat and skirt, of Racine jersey; Abraham chiffon. All, to order at I. Magnin: Holt Renfrew of Canada. **At Dior, Marc Bohan's long, long slits, narrow, narrow pleats,** *far right,* in white silk crêpe de Chine—side-slit coat, drawstring blouse, and the whole sexy-charming thing of a narrow skirt with slits and pleats—you know you're going to see legs and movement! All, of Abraham silk, to order at I. Magnin.

AVEDON



The new look— new appeal!— of a suit...with a tailored jacket... with a narrow tunic. With charm— slits, soft touches everywhere!

The hit suit in Paris, *left:* Saint Laurent's white gabardine pants suit—the perfect little tailored jacket, the straight-falling pants — one narrow line from under the arm right down to the cuff! And the irresistible touches: the écru pocket hankie in crêpe georgette, the scarf-neck blouse in black pin-dotted écru crêpe de Chine, wrapped, tied, and buttoned to the side. Add a pretty makeup, pretty hair — *the* modern look of a suit. Suit, of Gandini gabardine; blouse, of Besson fabric. At Holt Renfrew of Canada. **From Mila Schön, the softest tailoring of a suit look,** *right:* her side-slit shirt tunic in a beautiful double-faced taupe wool over narrow beige wool trousers—all the sharpness of a proper little suit, but totally soft, unconstructed—easy as the easiest shirt and pants. Of Agnona fabric. To order at Martha; I. Magnin. **At Valentino, the longest tunic, the longest slits!** *far right*—the leg-revealing tunic with a soft-tie elasticized waist over matching pants in a thin beige-and-white wool plaid. Underneath: one of his sensational pin-striped shirts in chocolate-beige-and-white silk—one of the prettiest new ways to be in pants...to be in a suit again! Of Bises fabric. Holt Renfrew of Canada. To order at Martha; I. Magnin.





The body at night—the charm is in the revealing—sheer, sheer coverings, bared shoulders, slits everywhere!...

At Dior, Marc Bohan's seduction of slits over slits in sheer silk chiffon, *left*—one of the most enchanting evening-looks in Paris! His long, slit, camisole-topped slip-dress with a narrow, hooded caftan-tunic for covering (part of the Moroccan mood that breezed right through the collections), in a soft, blurry print—yellow, blue, peach, green, coffee, and white. Both, of Sache silk chiffon, at Marshall Field; to order, I. Magnin. **From Valentino, sheer stripes, bare shoulders, delicious new pyjama-dressing!**—*right*—Moroccan harem-pyjamas in the softest, thinnest beige-and-brown striped cotton jersey (almost everything was striped at Valentino), with a bare knotted-halter neck, slits at the bosom, and a sheer, matching striped georgette hooded jacket for cover . . . and charm! To order at Martha; I. Magnin. Here and the preceding six pages: hair, Alexandre de Paris; makeup, Daniel Demanjean for Max Factor, France.



AVEDON

April means that summer—and the beach life—is right around the corner. Which means that now is the time to get ready for it. The time to start collecting pretty new clothes that go on and off the beach....The time to start toning up—a good body has never been more important. Everything reveals—slits, openings, thin fabrics—you won't even find cover in cover-ups this year!...The time to think about skin and hair—the extra care and protection they're going to need in the sun....To try a new makeup—one that goes in the light of summer. If all of this sounds like a lot, relax—we've put together ten pages of the freshest, breeziest new summer clothes, key summer beauty tips—everything to make this your easiest, prettiest summer ever!

Beauty on the beach

Clean and pretty on the beach: the look of hair drying in the sun, of a fresh white cotton top, of a well-toned body—the look of summer!

The ease—the joy!—of summer hair, *left:* sun-drying hair naturally on the beach... adding a pretty cotton print scarf for the tiniest bit of control. The secret: a good haircut, good hair (more on this below). Scarf by Echo. About $6. Saks Fifth Avenue; Jordan Marsh, Florida; Famous-Barr; I. Magnin. **The freshness of a white cotton top, the revealing of summer skin,** *right:* Geoffrey Beene's charming white cotton pullover, gathered at the neck and opened to a low V. To wear on the beach with sleeves rolled, over a white bikini—a good body is it! Top, Beene Bag (Threadtex fabric). About $66. Mid-May at Lord & Taylor; Marshall Field; Balliet's; Neiman-Marcus; Bullock's. These 10 pages: hair, Suga of Suga Salon; makeup, Ariella. **Summer pleasure, mile after mile:** America's great Atlantic coastline, the background on these pages. One beautiful beach after another, from the rugged, rock-edged shores of Maine to the sand dunes of Long Island to the tip of Florida. And beyond: the white sands, crystal waters of our islands-in-the-Atlantic—the U.S. Virgin Islands and Puerto Rico.

Remember that hair as well as skin suffers in the summer sun--it not only gets dried out, but the color, whether natural or not, fades. The key to healthy summer hair--protection! The protection of a cotton scarf or shady hat. And the added--invisible--protection of a conditioner with built-in sunscreen. One step further: Helena Rubinstein's Skin Dew Hair Protector--it sets up an invisible, non-oily coating that acts as a barrier against ultraviolet radiation along with off-the-beach damagers--dirt, soot, etc.

Beauty on the beach



New summer colors... new summer makeup ...and the revealing of a ready-for-summer body!...

The jumpsuit to get in shape for, to sun in, *left:* the strapless chopped jumpsuit in deep-blue terry cloth, with elasticized top and waist. When you're not in a bathing suit and you want to be bare, to show lots of leg—this is it! (And there's a matching wrap jacket when you want a little cover.)... Pretty with it: the look of a small, scarf-wrapped head, soft red lipstick, red nails. Here, Dior Red Wine on the mouth and 220 Volts Red nail enamel. Jumpsuit and jacket, Scott Barrie; cotton and nylon (Gloversville Mills fabric). About $120. At Bonwit Teller; Burdine's; Claire Pearone; Joseph Magnin. **The allure of being in a long luxurious shirt,** *near right:* Geoffrey Beene's soft, narrow-on-the-body dress at night, with short loose sleeves, small opened collar, and long, leg-revealing slit. Pale grey crêpe de Chine piped in red, plus, wrapping the waist, red silk cord belt with sculptured "buckle" (designed by Cara Croninger). About $725. Mid-May, Bergdorf Goodman; Nan Duskin; Swanson's; Balliet's; Neiman-Marcus.

BEAUTY TIP

This summer's bareness means more skin is exposed to the sun. Protection--a sunscreen or sun block--is essential. Ditto after-sun care to replace the moisture skin loses to sun, wind, water. New Hawaiian Tan Aloe Forever Tan does a good job of after-sun moisturizing, helps prevent flaking and peeling. Best of all: the aloe, lanolin, and natural oils extend the life of a tan, keep it glowing.

The body revealed in a thin, thin maillot, *far right,* with a bare halter top, crisscross front ...the surprise of grey-pink-and-salmon print...the look of wet hair, sleeked back and held...pretty nails, pretty lips —the look of beauty on the beach! Maillot, by Leonard Fashion; nylon and Lycra. About $100. Mid-April, Martha; Claire Pearone; Miss Jackson's; Esther Wolf. Accessories, page 235. **Beach scene:** Trunk Bay on St. John's —the waters are so spectacular that a large part of the island—above and below water—is National Park.

ARTHUR ELGORT

BEAUTY TIP

Grey, for all its good looks, is not the easiest color to wear at night. It takes the kind of makeup--intense but softened--Ariella did here. Above, she sketched her makeup plan to give you an idea of the colorings and shadings: the balance of color on eyes, cheeks, and mouth; the subtle way they blend together. And the colors themselves --shades of rose, ginger--take deepening without ever looking overdone.

BEAUTY FOOT NOTE

Right: The barer the sandal--whether it's a little slip-on sandal in navy-and-white canvas stripes for day or a strippy gold metallic sandal at night--the prettier the foot has to be . . . e.g., for smoothing rough spots: a pumice stone (or the natural pumicing action of sand as you walk on the beach). For cleansing: a soft-bristled nail brush. For softening: massage with a moisturizing cream. To absorb the moisture that leads to irritation and blisters--powder sprinkled on feet and in shoes. And remember, barefoot is fine on the beach and on grass, but never on hard surfaces. They are, literally, too shocking for feet, not to mention the dangers of cuts, infections, etc. . . . The flat slip-on sandals, by Pierre Cardin. About $48. At Charles Jourdan; Neiman-Marcus.

ARTHUR ELGORT

Beauty on the beach

The prettiest-in-the-sun colors, the prettiest new ways to show a good body (right down to the toes!)...

For the most sun, the most bareness, *far left*—the classic body-revealing look of a bikini. Now, a thinner, barer bikini in sleek purple jersey with a halter top, one tiny side-tie. Catalina Jrs. Antron and Lycra. About $16. Ups 'N Downs, Huntington, L.I.; The Crescent, Spokane, Wa.; Bullock's. **The new narrow wrapping of hips,** *left above:* the look that's everywhere, every way. One of the most beguiling: Karl Lagerfeld's sarong in thinnest silk printed with jungle-bright yellow-and-fuchsia flowers, wrapped over a yellow cotton knit maillot. With a matching print scarf in crêpe de Chine to head wrap—wonderful for lunch or drinks at the pool and a charming new way to dress for a very easy resort evening. Karl Lagerfeld for Chloé. Sarong, about $295; maillot, about $115; scarf, about $65. At Henri Bendel; Barton/Sligh's. **Wrap-and-tie bikini dressing,** *near left:* the bandeau top that's simply a piece of fabric twisted and tied, with a matching sarong to wrap narrow at the hip (to wrap anywhere!), all in a terrific purple-and-white nylon print. By Mirella Swimwear. Sarong, $36. Bikini, $42. At Bloomingdale's.... The scene: the white sands and clear, calm waters at Trunk Bay, St. John's, U.S. Virgin Islands. **The all-out appeal of pretty color, pretty makeup,** *right:* the rose-colored cotton scarf with rose-colored visor to keep the sun away. From Don Kline. About $15. At Saks Fifth Avenue; Garfinckel's; Neiman-Marcus.... And the same fresh skin-livening rose color on the mouth and cheeks—Plumrose lipstick, a blush of Rosebud Mauve—two of Elizabeth Arden's new Sterling Roses.

Beauty on the beach

On the beach or off—the fresh summer look of red, white and bare!

Charming—the look of a bare back with crisscross straps, *this page.* Left: the bare-back jumpsuit for day and easy-evening—red with white piping in a stretchy jersey that really fits! Robert-David Morton; Jupiter jersey of Antron nylon and Lycra. About $120. Bonwit Teller; Hutzler's; Montaldo's; Lillie Rubin-South and West; Bullock's.... Right: the pinafore dress in white broadcloth piped in navy—bare bib top, cross-strap back, apron overskirt. Calvin Klein; Boussac of France cotton. About $98. Bloomingdale's; Jordan Marsh, Florida; Kaufmann's; Hudson's; I. Magnin. **Setting:** the new Hyatt Rio Mar in Luquillo, Puerto Rico—Luquillo's white crescent-shaped beach is considered by many to be the world's most beautiful! **The more revealing cover,** *far right:* the oversized blouson top in red-and-white stripes. To wear with a red bikini... and a super body—stomach, hips, fanny, legs. Donna Karan for Anne Klein & Co. Of Antron nylon and polyester. About $60. Mid-April, Bergdorf Goodman; G. Fox; Jordan Marsh, Florida; Jacobson's; May D&F; Bullock's. **New—shorter!—summer pants in white cotton,** *opposite below.* Left: narrow-leg cuffed walking shorts with a white cotton knit T-shirt, long sleeves rolled. Rena Rowan for Jones New York. Shorts, about $25; top, about $11. Bonwit Teller; Hudson's; Bullock's.... Right: the new ankle-baring pants and the smallest-fitting white cotton T-shirt. Victor Joris for V and J Designs. Pants, about $50; top, about $28. Lord & Taylor; Hudson's; I. Magnin. Accessories, next to last page.

BEAUTY TIP

By now you know--what most of this summer's clothes have in common is the way they show skin. Which means when you're in them--and in the sun--you need protection. And not only on the beach--bare backs, legs, shoulders, arms need protection on tennis courts, in town, wherever the sun's shining. One way: Clinique's Suntan Encourager--its sunscreen filters out the harmful ultraviolet rays, lets in the tanning ones. For super-sensitive skin or spots--i.e., noses, knees, ankles--try the Clinique Sun Block.

ARTHUR ELGORT



Pretty new makeup for a summer day, sketched by Ariella, left. Less intense, simpler than the evening makeup you saw 4 pages back. Here, the eye is shaded and shaped to a soft oval, the mouth outlined and filled-in. For both, warm, gentle colors that balance each other; for the rest, the natural glow of summer skin.

BEAUTY TIP



Beauty on the beach

Whether it's a morning swim or a big-evening—this summer, the body always comes through, the charm of hair and makeup

In a year of maillots, one of the best, *far left:* a thin, simple bright-red maillot, cut low front and back. With the flirt of tiny shoulder ties. Marc Vigneron for Cole of California. Of nylon and Lycra. About $28. Bloomingdale's. **Beautiful dress for a beautiful body,** *left:* Marc Bohan's long narrow-on-the-body dress in grey-and-white stripes—side slit, with a bare crisscross back—revealing as a maillot! (For the perfect makeup with grey at night, see page 177.) From Marc Bohan's Ready-to-Wear Collection for Christian Dior. Matching drawstring parka, not shown. Of viscose. About $600. Elizabeth Arden Salons; Balliet's. **The prettiest look of hair on the beach,** *right*—wet hair combed and twisted to the side—neat and cool.... Something else nice for hair, Clairol's Vitapointe—a cream hairdressing—it helps control the "flyaways" and split ends, gives hair a healthy shine. **Dream of a summer evening dress,** *far right below*—cool delicate, extra-pretty. Mary McFadden's blue-and-white print, with buttons on the shoulder, buttons down the side—all in tiny, light-as-air crêpe de Chine pleats—the whole thing weighs no more than a breeze! Pretty with it—hair brushed back, soft and full. Dress, of Horikoshi polyester. About $875. At Henri Bendel; Nan Duskin; Barton/Sligh's; Claire Pearone; Lou Lattimore; Sakowitz; Neusteters. These pages: hair, Suga of Suga Salon; makeup, Ariella. Accessories, next to last page.



BEAUTY TIP

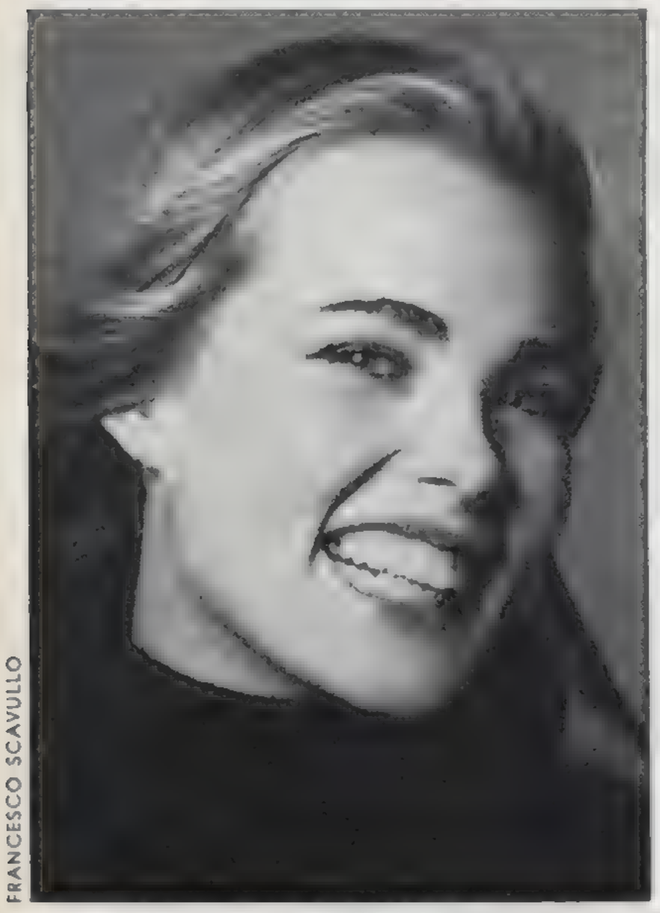
Two essentials if you're going to spend any real time in the sun, above left. One, a gauzy cotton scarf to head-wrap--it not only protects hair, but helps prevent sun-induced headaches. (And if it's big enough, say 36"--you can tie it at the waist--instant bikini cover!) Second essential: good dark sunglasses. Pale tinted lenses don't belong on the beach, where you have strong sun plus sand-and-water-reflected glare. The best color lenses: dark grey, followed by green and brown.

ARTHUR ELGORT

People

are talking about...

Survivors and survival, what with the big brains blueprinting the next two hundred years to include such probables as mining planets for earthman-necessary ores, energy givers. And, on a more immediate, nationally personal level, the hottest survival question of all: who will survive the Presidential primaries? . . . TV viewers' hungers as indicated by a poll of summit TV executives, their wives. They voted that they'd most like to see live on screen Howard Hughes, Greta Garbo, Betty Ford more than her hubby, and, when asked to name their favorite "memorable television program," the exec families tied in nineteenth place Tiny Tim's Wedding and the Kennedy-Nixon Debates. . . . The French invasion whizzed on by Le Concorde and masses of French tourists teeming the States to help celebrate our 200th, with one wiser observing: "For all the commotion and hostility, most people would love to try Le Concorde." To which an American chum snapped, "Lafayette, we are still *here*." . . . The non-dictionary synonym for "private citizen": Richard M. Nixon.



FRANCESCO SCAVULLO

MARGAUX HEMINGWAY
Swifty, nifty movie star

FANTASEXUAL FUN

That Hemingway kid, Margaux, who, in a two-year dash, parlayed Papa's name, Idaho outdoor-girl good looks, and a positive, unabashed lust for life into big-time winnings: from top modeling to love-at-first-sight marriage to movie-stardom debut in wildly emotional Lipstick. "It was terrific, exciting, a new experience," says Margaux, "and new experiences are what I'm all about." . . . The persistent plight of our economically sick cultural organizations and the could-be curative money-getting experiment by one of them. MOMA, Manhattan's Museum of Modern Art, projects a life-saver forty-story condominium apartment building to be erected over a new MOMA wing. . . . Backstage, Broadway's newest star-spot restaurant, remarkable for genuine in-the-theater atmosphere, its good-time singing around the piano, its down-to-earth menu, the throngs of famous faces. Constant feeders: the entire cast of *A Chorus Line*, Lillian Gish, Gwen Verdon, Chita Rivera, the Cliff Robertsons (she's Dina Merrill), Alexis Smith. And Backstage really comes a-*live* when the "gypsies" troop in, suddenly do impromptu numbers. . . . The hottest party diversion since Post Office, acting out your fantasy sexual roles. So you want to be a catamite slave? bloody-minded empress? Nazi tyrant? postulant nun? So get yourself Rolf Milonas' *Fantasex: A Book of Erotic Games for the Adult Couple*. . . . B.M. '76, Bette Midler—this year's model, on tour for the first time in a couple of years in a revue, *Songs for the New Depression*—also her album title. Now, the high-voltage Ms. M. frequently goes alarmingly quiet—rather like Mary Pickford sweetly mooning while she's planning a holocaust. . . . "Junkie," no longer exclusively slang meaning a dope addict, but now gone square and used for any addiction—such as Mozart-junkie, Martha Graham-junkie, kefir-junkie. . . . **The nothing-new-to-eat syndrome, and this overheard in Hollywood: "Spinach salad! Limp, and dark green like an old school sweater." . . . Gore Vidal, multiminted again with his novel 1876, says 1976 publication makes "a nice symmetry." A nice way to put it when 1876 could provide a well-over-million-dollar take.**

ROBERT REDFORD AT "POST" TIME

The pros and cons of investigative journalism, with the pros massed in Washington, D.C., for the world premiere of the movie of Woodward and Bernstein's All the President's Men, in which the get-out-and-get-into reporters are R. Redford and D. Hoffman. Premiere proceeds go to, naturally, the Fund for Investigative Journalism. And Kennedy Center's Eisenhower Theater will be flush with good guys—the movie's stars, Washington Post folk.... The horticultural craze and the whodunit twist given it by Dr. Guy Hartman's Fontana, California, cautionary garden. Here, twenty conventional plants brood serenely, all smiling killers—or at least deadly disturbers. Take a taste of azalea—paralysis, maybe death. . . . The "Quel Dommage," a Martini concocted with Scotch and vodka. . . . The return of the double-decker bus to everyday Manhattan streets.

THE HAPPY HOOFER

Artists' faces, as exposed in the huge revelationary The Photographer and the Artist exhibit, at the Sidney Janis Gallery, Manhattan, and this cri de coeur from a seventeen-year-old, agape before photos of Andy Warhol, Jackson Pollock: "Everybody, look! Here are the old ones!" . . . Shirley MacLaine, the 1976 international newtime vaudeville sensation, who gleefully told London audiences: "When I was playing hookers in the movies, at least I got to lie down. But why should I do a love scene with Robert Redford when I can be up here busting my back like this?"—LEO LERMAN

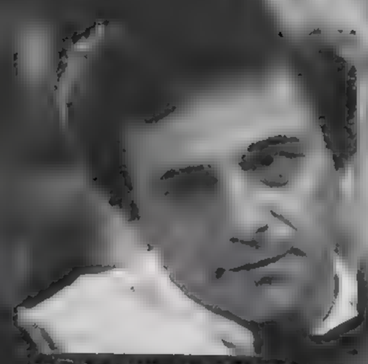
Murder by laughs

Venerable Chinese detective say: "Truman Capote like unsolved crime. Never know where turn up next"

Dupery, spoofery—they're putting us on. Truman Capote, an actor? Kill yourself cackling, but Truman's gone lightly to his mid-life movie debut in *Murder By Death*, Neil Simon's hooty pastiche of our classic whodunits. Smart man, Mr. Simon—and straight-faced funny. Here's Truman playing Lionel Twain, a toady-tough pipsqueak eccentric, mixing with murder, mayhem, shades of our most sacred fictional sleuths —Nick and Nora Charles, Miss Marple, Sam Spade, Hercule Poirot, Charlie Chan —and a high-tone cast *(right)* turned out Looney Tune crazy.

For Truman, *Murder*'s a deep-breathing respite from his *Answered Prayers* novel, the colossus-in-the-works that's setting off blood pressures, gossip, unholy glee. Now *Murder By Death* options new huzzahs and hisses, what's-cooking quizzing. Will Truman Capote become the Sidney Greenstreet of the 'seventies? What a mystery. What a giggle. What a plot for Neil Simon—and/or Truman Capote.

MEL TRAXEL

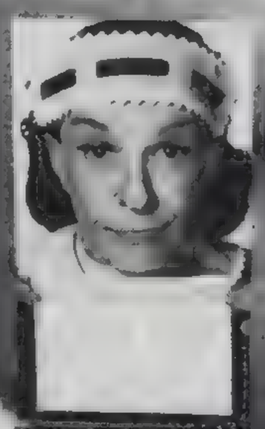


Murder. Whodunit? Who got it? Who knows? Private eye Sam Diamond (Peter Falk)? His rhinestone-in-the-rough (Eileen Brennan) mistress, Tess?





Watch out for the butler. There's something fishy about Sir Alec's soup

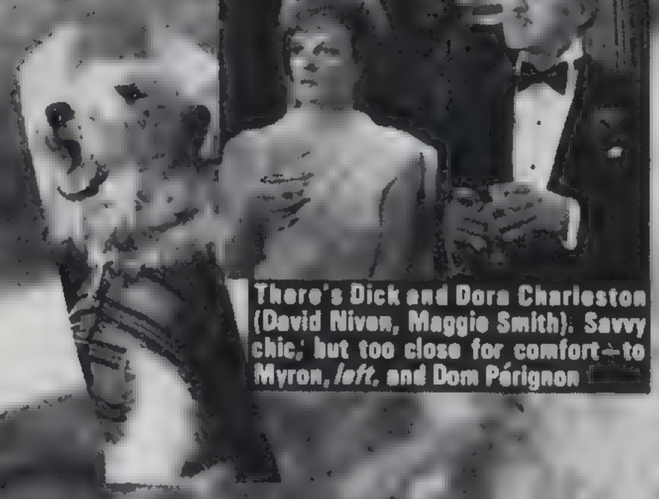


Is the deaf-mute maid (Nancy Walker) holding something back?

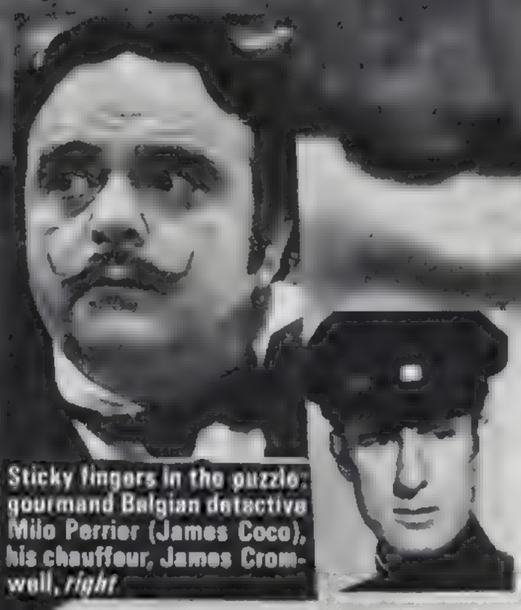


Above, Our Miss Marbles, lady sleuth (Elsa Lanchester); Estelle Winwood, *left,* plays her invalid nurse. Dear things, murder's just their cup of tea





There's Dick and Dora Charleston (David Niven, Maggie Smith). Savvy chic, but too close for comfort—to Myron, *left,* and Dom Pérignon



Sticky fingers in the puzzle: gourmand Belgian detective Milo Perrier (James Coco), his chauffeur, James Cromwell, *right*



Inscrutable Inspector Sidney Wang (Peter Sellers), #3 son (Richard Narita, *right*). They talk funny—when it comes to corpses







THE BEAUTYMAKER:

They were two highly visible people with whispered-about lives. Together, Baron Adolf de Meyer and his Baroness, Olga, launched the racy International Smart Set while he created a new way of luxurious life, fashion-photographed it.

BY PHILIPPE JULLIAN

EDITOR'S NOTE: *Apostles of modern High Society for almost three decades, the earliest of the twentieth century, Baron Adolf de Meyer and his wife, Olga (left and far left), highstepped from London to Paris to Venice to the Riviera, eventually to Manhattan. And wherever they went—that was the elegant place to be, for the De Meyers set the trends; synthesized them. The De Meyers even taught the last word in social graces to American society women avid to be in on the latest chic from abroad. And everyone knew that it was as important to be photographed by the Baron as it was to be painted by Boldini.*

On they went merrily, the gorgeous De Meyers, the heart of racy Edwardian society, the center of Diaghilev's Russian Ballet cosmos, arbiters of taste and fashion in World War I Manhattan, postwar Europe—the Baron, camera in hand, inventing his universe of supernal, luminescent beauty. Then Time happened to the De Meyers, and they became passé—the Baron's genius almost forgotten. But now Time has happened to the Baron again, and in the photographs-as-collectable-art explosion, De Meyer is being recognized as a potent influence on the picture making of today.

From a superb book (to be published in June) of his photographs, De Meyer, *conceived and edited by Robert Brandau, we publish an abridgment of the preface by biographer, social and arts historian Philippe Jullian, a remarkable chronicle of the De Meyers' on-the-verge-of-scandal lives, their socially and esthetically revolutionary times.*

Also on these two pages, the six following, a sampling of photographs by De Meyer. On page 191, Sir Cecil Beaton's analytical tribute to the photography of De Meyer, The Beautymaker.

he invented a new universe

The fifty years between 1880 and 1930 were marked by the rise of a social set combining the appearance and privileges of aristocracy with artistic fervor. Though this set was numerically small, it was constantly in the public eye. Incapable of producing creative artists, it nevertheless engendered a climate eminently favorable to artistic creation. It was frivolous, immoral, and useless, according to the standards of our modern democracies. From the aesthetic point of view, however, which is less concerned with morals than with a certain life-style, it was both charming and beneficial.

Truly a society of leisure, busying itself solely with fêtes and fancies, it influenced all those artists who found inspiration in elegance rather than in Nature (as had the Impressionists) or in esotericism (as had the Symbolists). Painters first depicted this society, with all the finery, charm, and illusion of Largillière or Reynolds. They were then replaced by photographers whose capitalist efflorescence we find reflected in old copies of *Vogue*, discolored like flowers pressed in an album. Here are exquisite faces and marvelous moments, captured by photographers dedicated to the service of Beauty enhanced by Fashion, who managed to create the impression of a society just glimpsed as it hurries from a theater to a party, or—as in the case of the Baron de Meyer—to suggest an idealized High Life, transformed into a sort of paradise: And the marvelous, golden-hoofed black sheep of the period perhaps may be compared to those flag-arrayed galleys which float through the light in Turner's canvases. They would arrive at some theater or palace like ships putting into port, and the bizarre and exquisite spectacle was an inspiration to poets. "They sailed in. . . ." The Edwardian expression justifies the nautical simile.

The women who dazzled our parents and grandparents belonged to no special country except that of Beauty, but they did retain certain national characteristics—Italian panache, Slavic charm, English eccentricity, French wit. They lived in an age without passports or exchange controls and in a world where one could live according to one's whim. This world stretched from St. Petersburg to Madrid, from New York to Alexandria, and its two capitals were Paris and London. Apart from a few big hotels, New York offered little scope for this kind of display, nor was it to the taste of America's puritan millionaires. Germany lacked elegance and was too much preoccupied with the importance of the princely families listed in the *Almanach de Gotha*. Austria was not rich enough; Russia was too far away and not entirely reassuring. On the other hand, to have a Viennese baron for a grandfather, besides having certain solid advantages, suggested a sort of exoticism and a vague nostalgia for the East; and to have a Russian grandmother meant, of course, an additional inheritance of disorder, generosity, and inconstancy. From America came more constructive elements; from England the ideal of *chic*, as exemplified by the court of Edward VII; from Paris a passion for Fashion and smart parties. Venice was perhaps the most truly chimeric capital, the natural port for these marvelous ships. From Ruskin to Cole Porter, lovers of Beauty succeeded each other in this sublime and crumbling décor, where some did indeed discover Beauty, others fêtes and festivals.

Panache has disappeared from the modern world, and it is to be feared that *chic* will soon be gone too. *Chic* made its appearance in the middle of the last century, invented by dandies for whom there was no art like that of making a fine display. *Chic* is not just a matter of clothes. It pervades everything—dealing at cards, serving a salad, choosing a motorcar and even the chauffeur's livery buttons. It has its own language, studded with expressions taken from here and there, but especially from England. The idea of *chic* did not exist while Europe was still ruled by its aristocrats, for although a real aristocrat may be extremely elegant, he will be above all perfectly sure of himself, and thus perfectly natural. *Chic* and snobbery both were born in a changing society, and those who practiced it were less often aristocrats than people aping aristocracy. Thus the most accomplished examples were to be found among the Jews who were beginning to play such an important role in France and England. It is not by chance that Proust's Swann, who is the most *chic* man in fiction, is a Jew. *Chic* was the religion of the Baron de Meyer. Its every nuance was familiar to him. He could spot instantly those who were likely to fail in its pursuit, but was always ready to help those who shared his faith in the surest assets of Art and Society. For this great artist, who was also a great snob, lived in an age when *chic* was synonymous with Beauty.

Baron de Meyer's name certainly comes first on any list of the great photographers of elegance. The place is his by right of a talent that transformed fashion photography into an art. It is also his by age, since he was born in 1868, three years before Proust, and like Proust (who was also half Jewish), he was fascinated by high society. But whereas the novelist soon began to caricature the people who had once dazzled him, the photographer strove to endow living beings with all the glamour of the fictional Guermantes.

Not much is known about De Meyer before his marriage, but there is enough to suggest that he had ambitions which he was able to realize through this marriage. According to the memoirs of the painter Jacques-Émile Blanche, Adolf Meyer was born in Paris—in Auteuil, to be exact, in the rue La Fontaine—of a German-Jewish father and a Scottish mother whose name was Watson. Meyer-Watson, the name he adopted, must have been a sign of dissatisfaction with this very ordinary background.

Adolf Meyer-Watson was brought up in Paris by his mother. The father had died young, leaving a certain fortune. He must also have had connections, since about 1895 we find the young Adolf in London and already introduced into the fashionable Jewish set that revolved around the Prince of Wales. Two financiers—Sir Ernest Cassel and the Baron de Hirsch—were helping the future Edward VII while he awaited his throne. They paid his debts and gave splendid parties for him and his friends. The august friendship thus acquired had already shed a certain luster—*chic*—over social positions previously based solely on money. When Edward came to the throne, the sums invested in the Prince of Wales also began to bring in enormous dividends.

Adolf was handsome and had delightful manners. At parties, he was both decorative and useful. He was attentive to the older women, danced with plain young ones, and could get even the surliest guests to talk. He could help the mistress of the house compose marvelous bouquets or choose a dress that would match the table decorations. Thus he received more and more invitations to increasingly elegant houses. His beauty too was the surest of passports to this society impregnated with aesthetics.

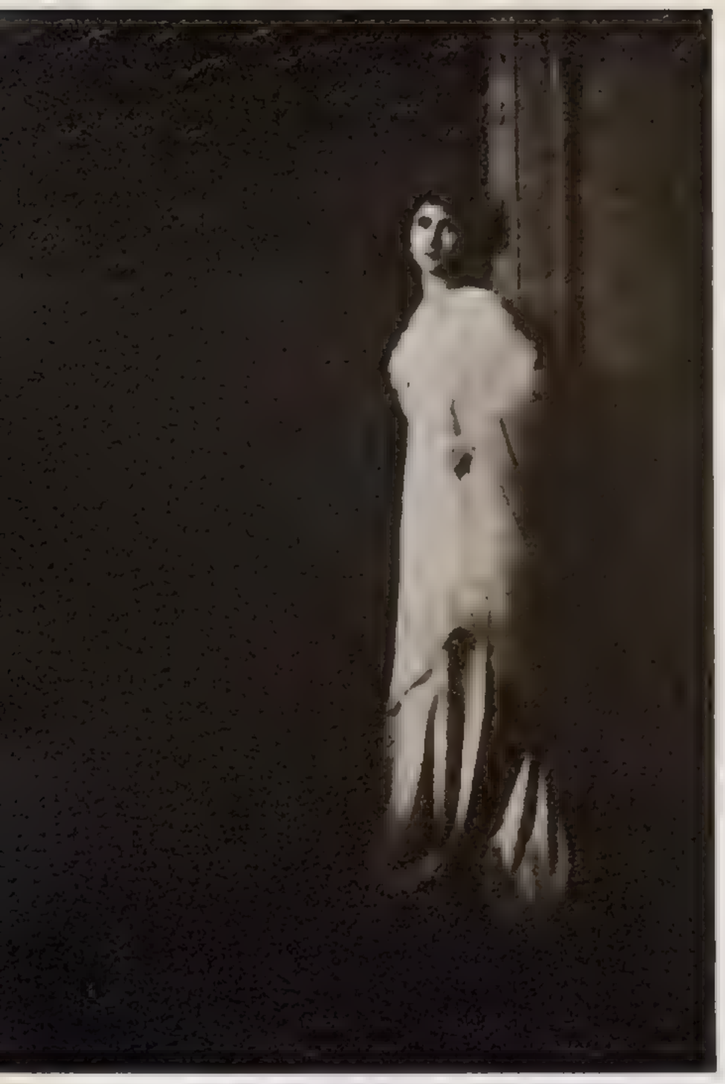
Very soon, Adolf made friends with a remarkable woman and became her page and confidant. Lady de Grey was descended from the Earls of Pembroke, but she had Russian blood through her grandmother, née Woronzow Romanovich. Everything about her was on the grand scale and as far removed as possible from any kind of mediocrity. She was very tall, very beautiful, very passionate, and very rich. She was also a music lover who devoted all these advantages to the service of Art. Lady de Grey had forced Covent Garden to play Wagner. She was said to have had a liaison with the tenor Jean de Reszke (whose portrait adorned cigarette boxes and represented a certain sort of *chic*). She was a friend of Oscar Wilde's and Sarah Bernhardt's.

It may have been a desire to perpetuate Lady de Grey's beauty that determined the artistic vocation of Adolf Meyer-Watson. It was, of course, to be an amateur vocation. A gentleman might just possibly publish his poems or perhaps exhibit his watercolors, but as for photographing his friends and selling the prints . . . impossible! A photographer was then a little man one sent for at the end of a house party to photograph its members, grouped in order of precedence round some illustrious guest. Or else it meant the owner of a studio, such as La Fayette or Reutlinger, who used tricks of lighting and background so that their models looked as if they had been posing for some Academy painter. As for Adolf, he gave his charming friends a look either of Whistler or of Burne-Jones. In the first case they were dressed in a simplified version of the current fashion; in the second, in draperies that seemed to clothe their souls rather than their bodies. The most intellectual among these beauties, indeed, were known as "The Souls."

In the same way, once he had gained entry to the royal circle and become a veritable court artist, De Meyer managed to photograph Edward VII and his family in such a way that they looked both majestic and agreeable. The King's large belly appeared smaller, the pouches under his eyes diminished. As for Queen Alexandra, who was "divine" by nature, De Meyer rendered her enchanting. The sovereigns sent these portraits only to their families and close friends—they were never official. One saw them, in Fabergé or Asprey frames, in the boudoirs of the most elegant grand duchesses or on the bedtables of a few ladies who were sufficiently tactful to be both admired by the King and liked by the Queen. The Germanic side of Adolf was certainly useful to him in a court which had so many links with the German royalties. Nor could any Englishman have

(Continued on next page)

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A De Meyer photograph of his wife, Olga, Edward VII's goddaughter, a favorite Whistler model

No one knew if Adolf and Olga really adored each other, but they got on perfectly, which is more important in the long run

(Continued)

been such a perfect courtier.

Apparently Adolf did not need to work, and he even seems to have had enough money to lead the life of a young man of fashion. However, his position as hanger-on to a very few rich families could lead to nothing—except, perhaps, to a rich marriage. (Henry James's stories are full of men of this type, who cannot quite be said to be living by their wits.) But Adolf's admiration for magnificent women like Lady de Grey was not of the sort which leads to married bliss. He preferred men—but all the more discretely, since the Wilde affair had created a panic in homosexual circles. Luckily for Adolf, he met at the Sassoons' house, in 1897, the one young woman who was perfectly suited to him, since she shared his social ambitions and artistic tastes, had little money but a great many connections, and was even more *chic* than she was beautiful. The homosexual Jew and the woman who had come down in the world thus had all that was needed for an ultra-modern version of marriage à la mode; but there was one factor which changed everything: Olga Caracciolo's godfather was none other than—in the words of Henry James—"that fat, vulgar Edward." (It was even rumored that Edward, a close friend of Olga's mother, was the daughter's natural father.)

Thanks to the royal protection, the Meyer-Watsons soon became one of the most fashionable young couples in London. Edward VII wished to favor them even more highly by inviting them to his coronation. Since all the seats were reserved for officials, or for peers and their families, some excuse had to be found. The new King solved the problem by asking his cousin the King of Saxony to give Adolf the title Baron de Meyer and appoint him chamberlain, so that he could join the King's delegation to Westminster Abbey. The German sovereign complied with his powerful cousin's request—all the more readily since he had been told that the young man's father had been born in his states. Adolf, now an authentic baron and wearing a fine uniform with a golden key embroidered on the back, was thus able to take his place in the diplomats' wing, while Olga attended in the King's Box, on which all eyes were focused. Mrs. George Keppel, blazing with beauty and diamonds, was positively enthroned in the front row, with Sarah Bernhardt beside her. Olga remained tactfully in the second row, with a few other young society women in whom Edward VII was more or less interested. Gossip, of course, decided at once that she was or had been or was about to become the King's mistress. As he probably believed she was his daughter, there can hardly have been any ground for this slander.

The young couple settled down in a pretty, comfortable red brick house in Cadogan Gardens, between fashionable Knightsbridge and artistic Chelsea. They entertained lavishly—chiefly at luncheon parties, since evenings were taken up with the theater and balls. Occasionally, they gave concerts or small fancy-dress balls, which gave Adolf a chance to devise marvelous costumes for Olga. Their furniture was simple and magnificent—Chinese screens, Renaissance chests, Queen Anne chairs; the color scheme, pearl-gray and old rose; their guests, cosmopolitan socialites. One of the most typical was the beautiful Mrs. Deacon and her even more beautiful daughters. She was an American, living in Rome, and the mistress of Prince Doria. She had shot and killed her husband with a bullet from his own revolver. One of her daughters had married Count Palffy, an irresistible and immensely rich Hungarian. Another had married the Duke of Marlborough (divorced by Consuelo Vanderbilt), while a third had married a Prince Radziwill. One also met Mrs. Lydig there. She was considered one of the most elegant women of her generation, and Boldini, just before the Baron, had done a marvelous portrait of her. The De Meyers received a great many actors—London being the only capital where they were admitted in Society. There were Mrs. Patrick Campbell and Beerbohm Tree, as well as such playwrights as Henri Bernstein, Arthur Wing Pinero, and Somerset Maugham. This circle became the nucleus of the International Smart Set, which degenerated into Café Society.

People sometimes wondered what the De Meyers lived on. In those immensely rich circles, it was considered normal that the wealthiest should send an occasional check to the less favored so that they could appear to be living on the same scale. Those close to the King could amass vast fortunes—as Mrs. Keppel did simply by entrusting her interests to financier Sir Ernest Cassel. Olga, however, felt the need for a steadier income and organized a sort of theatrical agency, bringing foreign impresarios into contact with London theaters. With Lady de Grey's support, she was able to arrange performances of operas, and later of the Russian Ballet, at Covent Garden. Meanwhile, she had a liaison with the famous French singer Vanni Marcoux.

The King rarely attended Olga's large receptions, but he was known to take tea with her frequently. On these occasions, other visitors were tactfully turned away. Olga, who never missed a new play, would tell him what would amuse him, and what would be a little too risqué for the Queen. Sometimes, she chanced talking politics. She was bitterly hostile to France, where she had been humiliated in her youth, and favored Germany, whereas Mrs. Keppel was for the Entente Cordiale. Compared with the imposing Mrs. Keppel, so sure of her position, the De Meyers counted for much less than was commonly supposed—but enough to be taken seriously by ambassadors and financiers anxious to approach royalty. Since unkind gossip had been unable to decide whether Olga was the King's daughter or his mistress, it was put about that she was a procuress, and we find a vestige of this slander in the memoirs of a *Vogue* editor. The De Meyers had "a place on Crown property in Dorset, discreetly subsidized, so went the rumor, by the baroness's royal father, who would come there occasionally with the lady in whom he was interested at the moment." As for the Baron, he took photographs (was he paid for them, or not?) of the celebrities who frequented his wife.

Though De Meyer's talent as a photographer thrived on social life, it was, far more than that life, the real *raison d'être* of this great artist. A 1914 issue of the magazine *The Craftsman* contains the following observations about De Meyer: "He deliberately focuses his camera not upon the sparkle of an eye but upon the light that illuminates the eye. He has somehow become possessed of the material wonder-stone, the talisman of insight, and uses it as a lens! When he photographs a tree, its storm-resisting spirit shines through the bark of the twisted, staunchly fighting branches." Thus, De Meyer's art continued to be poetic and spiritual, and the most trivial subjects were bathed in the unreal charm of Symbolism. Sir Cecil Beaton was right to call him later "the Debussy of photographers."

Edward VII died on May 6, 1910, and the "Edwardian pageant" came to an end. A dull, old-fashioned couple came to the throne. The De Meyer's situation changed considerably now that Olga's godfather—that dear, stout old gentleman, with his fits of coughing—would never again take tea at Cadogan Gardens.

As for the De Meyers' enemies—that is, all the people who had been furious at the favors showered on them—they cried, "The King is dead, long live the King!" and felt sure the too-brilliant couple could never console themselves by doing the same. They were soon disappointed. The De Meyers cried, "Edward VII is dead, long live Diaghilev!" At the first performances of the Ballets Russes in Paris, they were in the front row, applauding, vibrating with excitement, in ecstasy. They were at the suppers where dancers, artists, and society patrons met after the performance. When the company came to London in June 1911, after its triumph in Paris, the De Meyers already considered themselves as

De Meyer lensed legends

its unofficial impresarios. Olga arranged lodgings for the cast and organized dinners, backed by Lady de Grey, who did for Diaghilev in London what another great beauty, Comtesse Greffulhe, had done in Paris. Indeed, she did even more, since she was in love with Nijinsky, who danced for her alone in her garden at Coombe.

The De Meyers had become indispensable. Through them, one could gain entry into the enchanted world of the Ballet, which made everything else appear out of date. In his enthusiasm for this revelation, the Baron took his camera into the wings.

Diaghilev thought these photographs admirable, but it was a long time before he could persuade the Baron to publish them. From then on, Olga and Adolf were to follow the itinerant career of their new sovereign.

Venice was King Diaghilev's true capital. Between tours, he would take a rest in this theatrical, worn-out city, beloved of aesthetes because it was so cut off from the world in which they were forced to live. D'Annunzio had sung its praise in his finest novel, *Il Fuoco*, and the eccentric Marchesa Casati—"the only woman who ever surprised me"—lived a "unique life" there, in an unfinished palace. Her clothes owed more to Gustave Moreau than to Poiret.

Each September, the De Meyers rented the little Palazzo Balbi-Valier. They were inseparable. One saw them, dressed in white, gliding along the canals, or arriving—she adorned with plumes and he in a dinner jacket—in the dining room of some palace bathed in that light which was always slightly veiled by mist. There they might meet the Austrian highnesses Hohenlohe and Thurn und Taxis; Italian princes Olga had known during her Roman period; La Duse, who would come to rest in her house at Asolo after some exhausting tour; a few very distinguished Americans—friends and, above all, models of Henry James's; or two Frenchwomen who received writers in their ravishing palazzo near the Salute. They were entertained by the magnificent Countess Morosini, who was said to be the mistress of the Kaiser. With the Marchesa Casati, the De Meyers prepared strange and sumptuous dinner parties; a guest at one of these was a wax figure which was said to contain, in the place of its heart, an urn holding the ashes of one of the Marchesa's former lovers. No expense was too great for the Marchesa when she wished to create a moment of beauty. One day, she invited a few friends into a drawing room filled with peonies; a long-haired white monkey was let loose to leap on the furniture and tear off the petals. "How divine," she said. "Exactly like a Chinese painting. . . ." In a spirit of contradiction, the Casati had herself photographed by the Baron in the simplest possible way, adorned only with innumerable necklaces and smoking a cigarette. This picture was discovered—among a good many others, it must be admitted—at

(Continued on page 227)





The Baron gave them all, the beautiful and the damned, that aura of elegance.

Photographs by De Meyer—above: romantic Duke of Windsor; above right: John Barrymore, greatest Hamlet of his day; right: American master, Eugene O'Neill; far right: Incomparable Nijinsky in Schéhérazade.

THE BEAUTYMAKER

De Meyer starducted Follies







Adolf de Meyer photographs: Opposite, Ziegfeld Follies dazzler Helen Lee Worthing. She supernally typifies the early '20's moment. Near left, gorgeous Gloria Swanson, who soared the Hollywood starway. Above, Broadway's Elsie Ferguson—women copied her clothes, her matchless stance. Below, the Duchess of Windsor. De Meyer spotted Mrs. Simpson early on, said she was a comer.

BY CECIL BEATON

The Debussy of the Camera

EDITOR'S NOTE: *Himself an innovative lensman, social historian, arbiter of elegance and taste, Sir Cecil Beaton here defines the importance of Baron de Meyer's photography, the persistent influence of his lighting.*

De Meyer, the Debussy of the camera, has not been placed high enough in the hierarchy of photographers. Yet few have had greater influence on the picture-making of today than this somewhat affected but true artist.

De Meyer's earliest photographs were taken under the influence of Stieglitz, with emphasis on sombre shadows and a somewhat aesthetic-looking subject emerging from a dark and fog-bound gloom. Then suddenly de Meyer found himself: the sun shone for him—and not only the sun, but the moon and all the stars. He used artificial light to make an aurora borealis. He discovered a soft-focus yet pinpoint-sharp lens which gave the required extra sparkle to shiny surfaces. His whites and silvers became dazzling, and the subtlety of his grey tones masterly. He invented a new universe: a high-key world of water sparkling with sunshine, of moonlight and candlelight, of water-lilies in glass bowls, of tissues and gauzes, of pearly lustre and dazzling sundrops filtered through blossoming branches. He was able to reproduce the mystery of a Whistlerian nocturne by means of the camera.

When the Baron deigned to photograph professionally exclusiveness was his hallmark. It was a status symbol to stand against his barrage of back-lighting. The sit- (Continued on next page)

THE MAGIC IMAGE: *The Genius of Photography from 1839 to the Present Day* by Cecil Beaton and Gail Buckland. Copyright © 1975 by Cecil Beaton and Gail Buckland. By permission of Little, Brown and Co., and Weidenfeld & Nicolson Ltd.



girls, duchesses





Adolf de Meyer photographs: Left, fragile toughie Broadway stellar Jeanne Eagels—her life became a tragic movie. Above, the most stylish comedienne of all, Ina Claire. Below, Dolores—London waif who became a messenger, a model, and Ziegfeld's most glorified showgirl. She married rich, lived happily ever after.

THE BEAUTYMAKER

Beaton on De Meyer

(Continued) ters were allowed only one single copy of their favourite poses. De Meyer seemed to live and work with consummate ease. It is difficult to turn out a flow of romantic photographs, yet he managed to sprinkle upon the most unprepossessing subject—such as Dame Nellie Melba—a little stardust. He was not afraid to reveal too little of his subjects, and sometimes as a portrait he produced just a blank outline.

De Meyer's lens played extraordinary tricks, with his lights reflecting in the *parquet de Versailles*, or seen through a vase of lilies or a champagne glass. He enjoyed photographing in Louis Quinze rooms, especially if the *boiseries* were picked out in silver, and was delighted with all the exuberances of Art Deco. He made grottoes of small flowers and sprayed them with artificial dew. He liked the sheen on satin, or the cobweb texture of metal "lace." To obtain a more blinding gloss on a floor, he spilt buckets of water on the marble. Just as young photographers today take snaps right in the face of the sinking sun, so de Meyer tried to blind his lens, and the edges of his 10 x 8 inch plates became a firework display of refractions and dazzle.

De Meyer became the favourite photographer for *Vogue* of Condé Nast, who employed him not only for post-First World War fashion pictures, but for portraits of stage, screen and society personalities. He was never interested in portraying "character"; rather did he aim to make his subjects into impersonal mannequin dolls or china figurines: he would pose them with their faces in a shadowless light and their bodies in poses suggestive of nonchalant extravagance and idle fantasy. None were penetrating likenesses, but they all had a quicksilver brilliance.

De Meyer's methods of light influenced Hollywood in its first days of sophistication as seen in Elinor Glyn films. His influence continued through the time of Marlene Dietrich till that of Korda. It reappeared in *Elvira Madigan*, and cameramen throughout the world who have never heard the name of de Meyer still employ his ruses of nebulous light, *profils perdus* and skeins of hair back-lit to appear like spiders' webs.

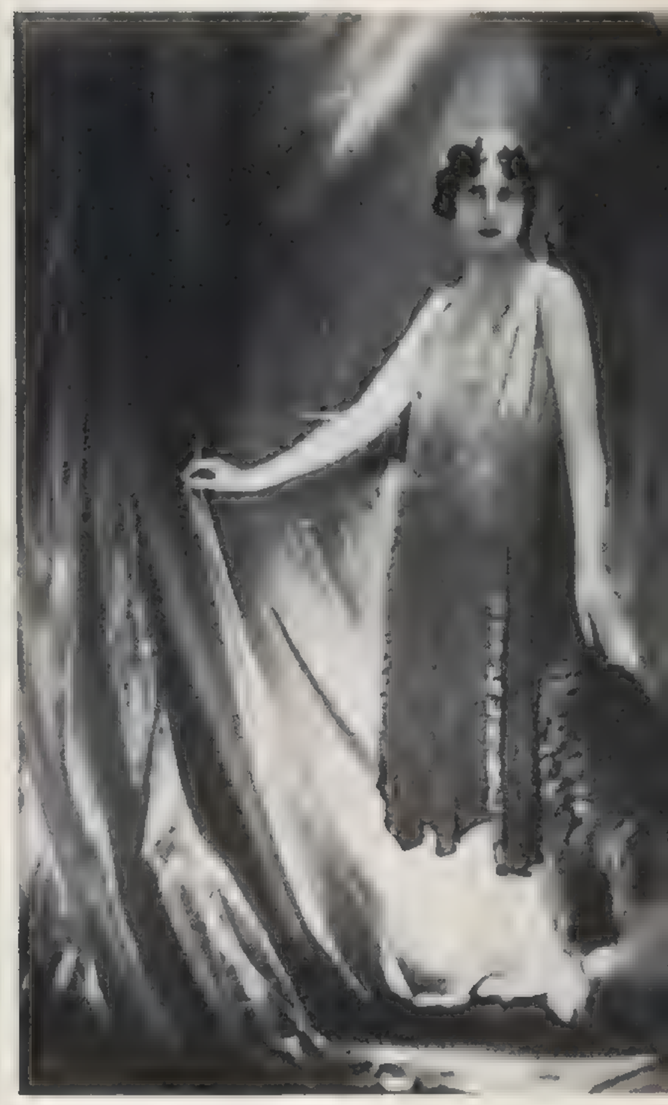


De Meyer's visions





Above, iconoclast-decorator Elsie de Wolfe (Lady Mendl); left, style-setter Rita de Acosta Lydig



Above, model Dinarzade, model of the year, 1923; below, glorious hostess Lady Juliet Duff



of high-life loveliness

DETAILS ON ALL PHOTOGRAPHS ON PAGE 230.

Beauty: All-Out

Elsa Peretti, super jewelry designer, takes beauty all the way. She creates it, lives with it, is it

Elsa Peretti is known to the world as a name. The name associated with the gloriously modern silver jewelry that's so simple and so sensuous and so right for our times, that to own an "Elsa Peretti" has become a goal.

Elsa, a 5'9" tall, broad-shouldered, straight-backed beauty with short-cropped black hair and the easy, graceful motions of a model, which she once was, has great warmth and a marvelously throaty husky Italian laugh. She radiates style in ever widening and touching circles, as a stone does when dropped into a pond. She looks it, recognizes it, lives with it, and creates it.

Elsa's the only woman who can arrive at a dinner party dressed in a black cashmere jumpsuit with a rope of diamonds around her neck and look terrific carrying a brown paper bag as her evening purse.

"It's how she gets it all together," fashion artist Joe Eula says. "She has her own kind of presentation. It's innate with Elsa."

Elsa, who chain smokes and, like quicksilver, is always in motion, has little time to spend on herself. And, besides, it goes against her philosophical grain—which is to be straight-out-front in manner, looks, and surroundings. She wears simple clothes (ranging from Halstons and Fernando Sanchezes to old Japanese kimonos—which she collected long before it became chic) and always some favorite object.

This throwaway style, plus perfectionism, mark her small New York penthouse apartment, which she took over from Halston and refurnished with the help of Robert Patino. It has bare bleached white floors, mirrored walls, lemon trees, banquettes covered in white Haitian cotton, white director's chairs, and a work table, which also functions for dining and making up. That's it. But it's as refreshing as a cool drink on a hot day.

"I try to keep it as empty as I can," Elsa says. "I want it to look summery, be easy to take care of and easy to clean. The fantastic thing about the apartment is the light—(Continued on next page)

MAKEUP: WAY BANDY

1



2

HORST

For Work: No boundaries between labor and leisure

3



4





1. *Elsa at her work table, simply a pine top ("I just wash it with Clorox") and a stainless-steel base. "If I have a dinner, I have it here," Elsa says.*
2. *A Peretti design classic: sterling-silver necklace with an ivory claw.*
3. *The living-room table, a skid for transporting merchandise, was found in the street, but the objects on top are far from throwaways—a private Peretti piece using silver and a cow skull, a fish bone mounted like a unicorn's horn, silver-stemmed Peretti glasses.*
4. *Free-form comb designed by Elsa, in ivory.*
5. *Elsa's work table: "If I have an idea, I write it down in a pretty book." Alongside her collection of Oriental boxes and baskets is a jeweler's scale.*
6. *Big overstuffed furniture and pillows invite relaxing. Mirrored walls double the space, the light.*
7. *Elsa in her bedroom in Halston pyjamas.*

For Design: Even her equipment is good to look at

A consistent beauty—home, self, work

As a former model, Elsa has her beauty routine down to a speedy science


1

2

For Makeup: Her work area serves as dressing table—the light's good


3

1. *Work table becomes makeup table. Decanterful of tea wakes her up.*
2. *Elsa, in an old red kimono from San Francisco, does her morning makeup.*
3. *Elsa, in a white robe by Fernando Sanchez, holding the silver conch-shell mirror she designed and made. "I really like to do a little sunbathing in the morning," she says, and keeps a healthy tan.*
4. *Elsa with one of her two King Charles spaniels.*
5. *In the bedroom a double bed that works as a sofa looks toward a space-expanding seascape given to Elsa by Halston for Christmas.*
6. *"A few little objects I own are an inspiration," Elsa says, "and I must bring them with me wherever I go. It's a kind of fetishism." Besides Ming and Sung dynasty dishes, there are a 25-cent Chinese box, a Baccarat bottle for Guerlain, a rock crystal cigarette box, and ancient Roman and Chinese rings.*
7. *"I eat an apple a day," Elsa says.*

(Continued) especially the first light in the morning," she says.

"Very few women, apart from my wife, I go into eulogies over," Helmut Newton, the photographer, says. "But I do for Elsa. She is very intelligent, very beautiful, and she's also very funny."

The fact is Elsa has so many natural endowments she doesn't need to add much—only make the most of what's there.

"Everybody here is scared of looking old," Elsa says. "I like to get older and show I'm older." But born on May 1, 1940, in Florence, Italy, she has a way to go yet.

Elsa starts every day by washing her face with Neutrogena soap and her hair ("It's a good idea to put a little champagne on your hair. It's like a lacquer and much more shiny and much better than beer") and then makes up at her work table where the morning light is best. She puts on a lot of cream and has her breakfast. "I have scrambled eggs for breakfast with milk and herbs, English muffin, butter, orange marmalade, and Chinese tea." Then she begins her makeup, which she zips through in five to ten minutes.

"In the morning I put on foundation and a Roger & Gallet powder that is very light and a little blush and brown crayon around the eyes and mascara and that's it," Elsa says.

If there were one thing Elsa would wish said about her, it is: "She doesn't fake it." She doesn't—in clothes or makeup or in her surroundings and life.

4

5

For Pleasure: The things she likes are both for looks and use

6 7

The b

reeze in town for summer—



QUICK TAKES ON FASHION AND BEAUTY TO START THINKING ABOUT NOW

If you're going to think cool, start with the thing that's cool *to look at*—crisp little patterns on white; air-thin jerseys and knits; more skin, less hair—cool registers instantly on the eye!

When you think about opening up at the neckline, think a little--correction: think a lot--about the skin you're revealing. Like all thin-skinned places, where fatty tissue is scarce, the throat and chest are in constant need of outside help--i.e., a good lubricating cream at night, a moisturizer the rest of the time--and take it all the way down to the cleavage.

One of the quickest refreshers to own (and you don't already own one!): a summer sweater-set in thinnest knit—white especially, with clean, clean stripings of color. Also: there's something so pretty about a long sleeve in summer—nothing to do with air-conditioning; it's just a pretty line.

Even if you don't wear nail polish the rest of the year, do for summer--with a tan, nothing beats scarlet nails! (If you want the name of a good one, we've got it: Estée Lauder's Romantic Red Lustrous Nail Lacquer--see left, also, for her Red-Letter Red Re-Nutriv Rich Rich Lipstick.)

Left: **The summer sweater-set—striped tank top, neck-tied cardigan, and white pull-on skirt in a fine, flat knit. By Kimberly, of Dacron polyester; about $150. At Lord & Taylor; G. Fox; Kaufmann's; Woodward & Lothrop; Strouss; Jacobson's; Marshall Field; May D&F; I. Magnin.**

Right: **Two-piece breeze-dressing—the loose little open-at-the-neck shirt and pull-on skirt dotted navy on white, in a thinness of jersey that's like nothing on...with a matching sigh of a scarf. By Oscar de la Renta, in Arnel jersey by Couleur Int'l.; about $140. End of April at Saks Fifth Avenue; Montaldo's; Jacobson's; Irene Sargent, Oakland, Calif. These 8 pages: hair, Howard Fugler of Sassoon; make-up, Ariella. Photographed at The Cooper Union, New York. Accessories, next to last page.**

PATRICK DEMARCHELIER



The breeze in town for summer—

Quick change-of-look for summer hair: lift it off the face with a pretty comb or two, as we've done in these pages. If you've got a good (i.e., even-all-around) haircut, you can do half-a-dozen different looks.

Collect things made of cotton T-shirting. Not just T-shirts—a little T-shirting suit could be your daily uniform for the next 4 months.

Easiest-of-all summer makeup: get yourself a soft winy-brown pencil and use it to redden up cheeks, put depth under brow bone, outline mouth (plus lots of gloss).

Quickest update for a summer wardrobe: a white jacket—it freshens everything in sight (and it is *the* new thing to own for summer!).

If your skin is on the oily side --or tends to get that way in hot weather--think about a water- rather than oil-based foundation. It gives the smoothest possible finish--as close to poreless as you can get (one of the best, in fact, is called simply Pore Minimizer Makeup--from Clinique).

Left: White-jacket dressing!—Adele Simpson's linony blazer over a sleeveless top, wrap skirt, and scarf in a silky little clover print of white on tan; print, of rayon, acetate, and nylon from William Rose. Blazer of rayon Fibranne; about $385. Late April, Bergdorf Goodman; Kaufmann's; Garfinckel's; Jacobson's; May D & F; Bullock's Wilshire.

Right: The T-shirting suit—red piped in white, with a tiny white tank top. Kasper for Joan Leslie, of cotton jersey; about $140. Bonwit Teller; Lillie Rubin—South and West; Hudson's; Neusteters; Bullock's. Accessories, next to last page.

The breeze in town for summer—



Near right: Super summer pyjama-dressing—soft shirt and shirred-waist pants in thinnest black-and-white cotton—the shirt opened to the waist over a bare black cotton knit tank top. Morty Sussman for Mollie Parnis Boutique; Asher of London cotton print. About $220. Saks Fifth Avenue; Kaufmann's; Hutzler's; Montaldo's; Lillie Rubin-South and West; Jacobson's; Swanson's; Stix, Baer & Fuller.

Far right: A summer coat—Tiktiner's drawstring-neck T-shirt of a coat in banana jersey, with a soft, matching T-shirt dress. Nifty separates; nifty together when you want to be a little bit "dressed." Acrylic-and-wool jersey. Coat, about $260; dress, about $210. Bergdorf Goodman; Garfinckel's; Montaldo's; Barton/Sligh's; Claire Pearone; Bullock's Wilshire.

Opposite: To wear and wear! A fresh breeze of a two-piece dress in black cotton lisle, with a thin-striped purple-and-black lisle cardigan for cover. Givenchy Nouvelle Boutique. Halter top, about $45; skirt, about $95; cardigan, about $75. Bergdorf Goodman; Garfinckel's; Barton/Sligh's; Jacobson's; Frost Bros. Accessories, next to last page. These eight pages: hair, Howard Fugler of Vidal Sassoon; make-up, Ariella; backgrounds, The Cooper Union, N.Y.C.



QUICK TAKES ON FASHION AND BEAUTY

Hot-weather equivalent of a crêpe de Chine pyjama: a pyjama in thin, fine, smooth-woven cotton—cool and charming!

Three summer-switches to make: Cologne instead of perfume--anything more than the sheerest, lightest scent can be overpowering in heat (be sure to store perfume in a cool, dark place for the duration)....Liquids instead of creams--this advice from Estée Lauder (and she makes some of the best creams around); they feel cooler, lighter on skin. This is probably a must-switch if your skin tends to oiliness in summer (and a must-not if you have extra-dry skin--it needs the concentrated strength of creams).... Switch heel heights--day to day, A.M. to P.M.--relaxes used muscles, exercises fresh ones, and instantly cools "hot spots" on overwalked feet.

Instead of another shawl, think about owning a little T-shirt of a coat in a pale, creamy color....

Spot tip: To "reduce" a too-full upper lip, outline it with a white pencil, and smudge down. Allover tip: Pretty skin is gleamy skin--moisturize, moisturize! Newly bared spots, especially; legs, always; face, of course...which brings us to the following bit of good news: a very sheer, very good new liquid moisturizer from Geminesse--called Living Proof Hydracel Moisturizer--which doesn't just moisturize; it encourages dry skin to rev up its own moisture-balancing action.

One of the most useful summer things you could own: a thin, bare dress in a dark color, with a matching cover to wear with it. Day/night/city/country, whatever, whenever you need it, it is!

PATRICK DEMARCHELIER



The breeze in town for summer—

QUICK TAKES ON FASHION AND BEAUTY

3 cooling things to put on your must-have list for summer: A stack of pale, smooth ivory bangles. A pair of espadrille sandals with shoe-string ties to wrap bare ankles. Anything with a drawstring waist.

2 hair things. For fine hair: The easiest way to get body into it is a shampoo a day--no matter what you may have heard to the contrary, washing doesn't affect dryness or oiliness. . . . For all hair: Whatever you use in the way of shampoo, rinses, conditioners, if you've been using it a long time--switch. When hair gets too accustomed to anything, however good, the law of diminishing returns sets in. A new--really good--thing to try for shine, suppleness, softness: Alberto Culver's VO5 Hot Oil Treatment. Based on one of the all-time great hair improvers (even your grandmother knew about hot oil), but formulated to work in minutes--and the operative word is work!

Don't think that a suntan is the be-all/end-all; the color that good circulation brings to the skin isn't just as healthy-looking--it is healthy! To that end, think jogging, biking, yoga; loofahs and brushes before and after bathing--non-fail circulation boosters all!

Summer sure-thing: a proper little suit (not *too* proper; the suit that's going to give you the most wear, the most ease—the most cool!—is one in a T-shirting fabric).

Left: Walking cool!—the T-shirting dress with a drawstring, in lilac cotton knit. By Leslie Fay, about $34. At Lord & Taylor; Hutzler's; Woodward & Lothrop; Hudson's; Marshall Field; Sanger-Harris; Bullock's.

Right: It's a suit, it's striped, it's of T-shirting fabric, and a lot of women are going to love it—navy and white, with a little navy T-shirt. By Belle Saunders for Abe Schreder, in polyester-and-cotton knit; about $158. At Lord & Taylor; Garfinckel's; Montaldo's; Hudson's; Harzfeld's; Robinson's, California. Accessories, next to last page.

PATRICK DEMARCHELIER



Greece: new flow of life

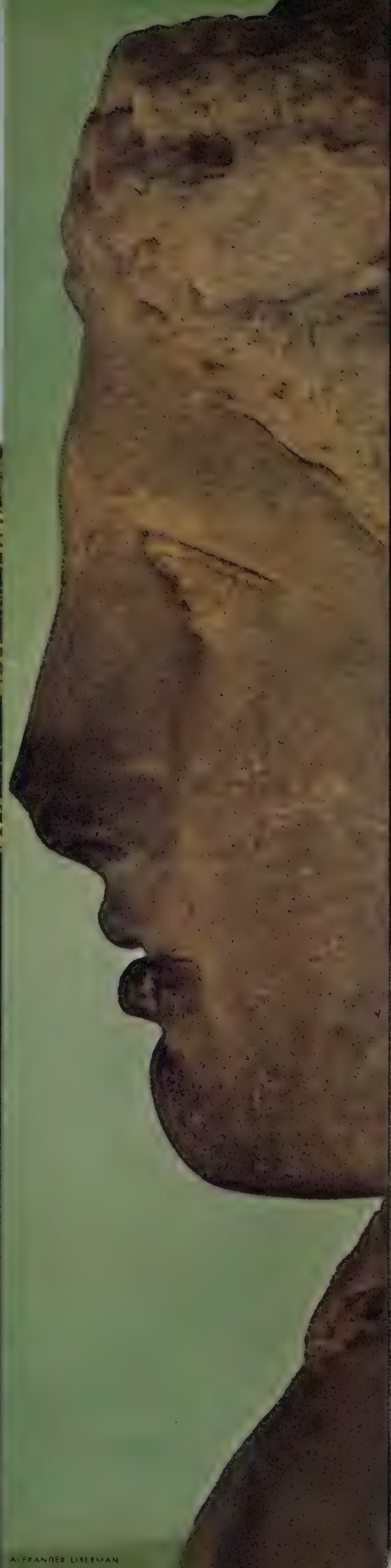
SPEAKING OUT, after the years of silence, Greeks, among their ancient beauties, now indulge age-old passions for laughter and debate. Report on today's spirit from Greeks who know, including returned exiles: turn the page

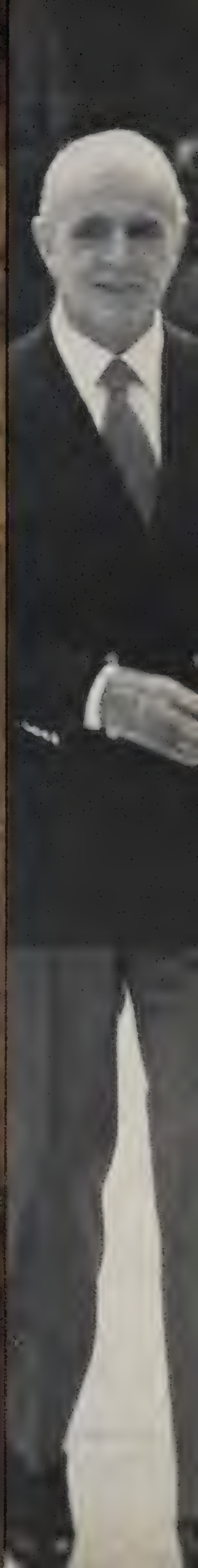
Greeks have a deep love for their rocky land, where hills house the gods and the sea is never far away. The tide of Greek history washes back to works of the pagan world: the little-visited fifth-century, B.C., *Temple of Apollo Epikourios on Mount Kotilios, at Bassae (left), is signed by Ictinus—architect of the Parthenon.*

Greek love of merrymaking comes undiminished from their ancient worship of Dionysus, god of wine, depicted in a Hellenistic head (near right) of Parian marble, late third century, B.C. *(Thasos Museum).*

Along with revels, Greeks love arguments; politics is the subject of fiery debate. Prime Minister Constantine Karamanlis (far right), a statesman whose return to Greece began a new era of open discussion, ended censorship and brought his country a new constitution.







ALEXANDER LIBERMAN



Yiannis Marcopoulos, *composer/singer of folk-derived music with satiric bite, with* **Melina Mercouri,** *actress, singer, political activist.*

PANAYIOTIS DELIKARIS

Look at Greece now

Where a single glance can span twenty-five centuries, model/actress Dayle Haddon viewed city pleasures in Athens, ranged the sun-hot isle of Rhodes (photographs right, next four pages); her movie appearance in "Spermula" will be seen at Cannes next month

Person-to-person report on how Greeks live today, plus details on newsmakers, from Athenian journalist Maria Karavia

NICOS KONTOS



Kore Frasiklea, *archaeologists find: superb Archaic statue from about 540* B.C.





Panayiotis Lambrias, *journalist/politician, aide to Prime Minister Karamanlis;* **Eva Kotamanidou,** *powerful young singer/actress audiences compare to Lotte Lenya;* **Ioannis Vikelas,** *controversial architect, designer of first Greek skyscraper;* **Maria Farandouri,** *international folk-singer success.*

Life in Greece today is spirited, open, full of lively enjoyments. New self-expressions abound: papers, magazines, books; South American literature and other works not allowed during the military regime are in circulation. Experimental theaters multiply. The young city crowd collects now in various new *boîtes* in the old Plaka area; one drink can keep you there for hours listening to three kinds of music: songs of distinguished new composers who were proscribed during the dictatorship, old folk songs, and "underworld" songs—the traditional *rebetika.*

When censorship was lifted, twenty-one months ago, Greeks could again indulge publicly in their favored recreation: staying up late to debate politics in the local *taverna.* Such night-flowerers are Athenians that, when you are on Kifissia Boulevard at nine in the evening, you can tell from the direction of the cars on the thoroughfare whether the weather's right for the hill *tavernas* at Kifissia or Penteli, the rotisseries at Maroussi and Halandri or whether the season's better for the sea: Faliron, Tourkolimano, Vouliagmeni.

Whatever the time or temperature, no Greek stays home after work is done. Eating and talking occupy the hours until the evening cinemas begin at eleven; the neighborhood patisseries and cafés fill up after the film and stay open until three in the morning. In the summer, the action takes place outdoors.

On Saturday nights, one of the *taverna* debaters or moviegoers may turn out to be Constantine Karamanlis, the Prime Minister responsible for Greece's new constitution. In order to work fifteen-hour days, he guards his health by keeping to a simple life. In good weather, Karamanlis gives in to his passion for golf—his game, ironically, much improved by practice during his ten-year exile from Greece.

Born in a small northern village, the Prime Minister still loves trees, earth, and contact with simple, anonymous people. Almost daily, he uses the short walk from his small apartment through the national gardens to his office in the old palace as a time for talk with the citizens, especially the preschool children who play there. "In twenty years," Karamanlis has said, "I should have a complete majority—all the children love me." Recognizing him from television appearances, one little boy said, after a speech in Parliament, "Costa, you told them off very well."

(For more about the Greek newsmakers shown on this page, turn to page 231.)



JACQUES MALIGNON

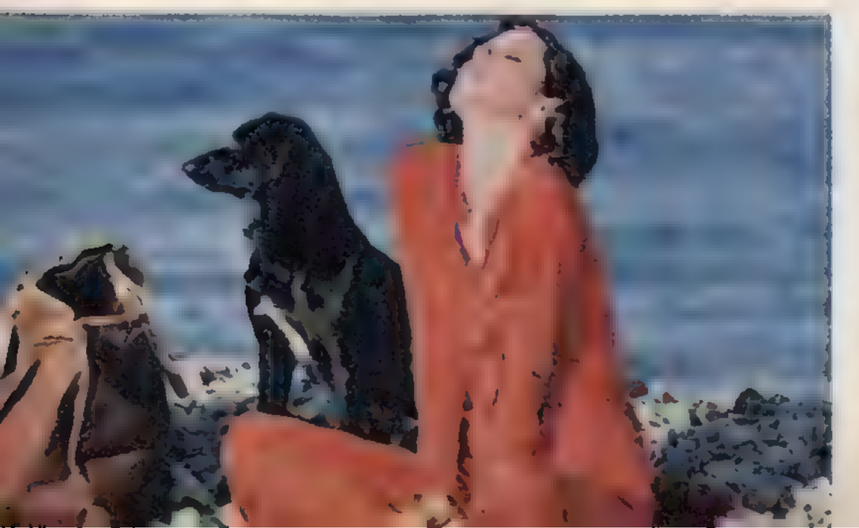
PACKING NOW—

two foolproof clothes-plans

. . . one geared to hot-weather dressing anywhere (Paris/Houston/New York in August as well as the Greek Islands in April), one you could wear in any city of the world right now. The key in both cases: we limited colors, took everything from two designers (John Anthony, Missoni) for maximum versatility—and minimum shopping around. Proof of the plan: we packed everything—*everything* (both wardrobes, accessories, makeup, the works)—in these two pieces of luggage. . . . Beginning with John Anthony's unlined raincoat in bois de rose poplin, *right*—the only real coat you'd need anywhere right now. Crush-proof (we tested!), great day or night—it's the kind of coat everyone's always wanted for traveling (and everything). Here, donkey-packing up to the sea-view village of Lindos, over two other basic pieces—a grey-and-rose striped cottony shirt and pale-grey cotton gabardine trousers (more about these later). All, John Anthony. Brown Ultrasuede luggage, by Halston for Hartmann. **Fashion details and stores, next to last page. . . . For our foolproof beauty-packing plan, see page 108.**

CLOTHES-PLAN 1
MISSONI'S TAKE-IT-WHERE-IT'S-HOT WARDROBE

10 pieces of the thinnest, lightest (most body-revealing!) silk jersey. Everything—prints, solids, accessories, even lipstick—based on one terrific-in-the-sun color: burnt orange



The cool ease of a silk jersey T-shirt and pants, *above,* for day or easy evening, in the burnt-orange print that moves through almost every look here. With a hip-tied burnt-orange cardigan (*the* most-used piece in the group!), in case of cool sea-breezes in Lindos (or over-worked air conditioning anywhere). In burnt orange, *left,* another day pants look that slips into easy-evening with just a change of accessories. And the top is charming!—soft, fall-open neckline, a ribbed band to snug the hips. For day, for little dinners: a "suit," *above right*—the burnt-orange cardigan and top, plus matching skirt . . . here, lunching just outside Rhodes on Trianda Beach. T-shirt-and-skirt-dressing for day, *above right, center*—the print T-shirt with an easy matching skirt, plus the cardigan for cover—casual, pretty way to stroll through the shops (including the barber's). For the casual *taverna* dinner that's one of the charms of Rhodes (and all Greece), a barenecked dress, *directly right,* in burnt-orange jersey; a narrow print cardigan coat to slide over. Wherever you go, you need one knockout summer evening dress, *far right*—a plunging swirl of color, slipping over the body, and a big, wonderful shawl in deep blue. Hair and makeup, Carita. **Fashion details and stores, next to last page.**

JACQUES MALIGNON

Look at Greece now

Look at Greece now

CLOTHES-PLAN 2
THE PERFECT RIGHT-NOW WARDROBE FROM JOHN ANTHONY



14 pieces of wonderful spring-into-summer clothes keyed to three pretty colors: ivory, pale grey, bois de rose... no matter how you put them together, they go!

In ivory, one of the most attractive evenings anywhere, *above* ("anywhere" here being the Grand Hotel Summer Palace in Rhodes)—a bare tube-top pyjama in silky matte jersey, with an ivory cottony batiste shirt thrown over as a jacket. The trimness of a pale-grey T-shirting suit, *right, above*—cottony lisle jacket, pleated wrap-skirt, plus a little ivory lisle T-shirt to wear with them (and a dozen other things). Perfect for gallery-hopping in New York/Washington/the National Museum in Athens. For real glamour at night, *right, below*—i.e., the Casino in Rhodes, big private parties anywhere—the basic ivory pyjama, this time with a matching silky kimono over it. For dinner at the best restaurant in town, *opposite, above right*—silky bois de rose matte jersey, tied at the neck, tied at the waist, and slit open over a long, beautiful stretch of skin and matching under-skirt. Breezing around Rhodes, shirt-and-skirt dressing in rose-and-grey stripes, *opposite, below right*—the cotton shirt from two pages back, belted over a matching pleat-front wrap-skirt. A silk shirt and trousers—the world-wide easy-evening unbeatable!—*farthest right.* A grey/green-and-ivory striped silk shirt, tucked into the basic pale-grey cottony gabardine trousers from two pages back. (In case you're counting—the 14th piece is the unlined poplin raincoat that opened these pages.) Hair and makeup, Carita.

Fashion details and store information, next to last page.

JACQUES MALIGNON



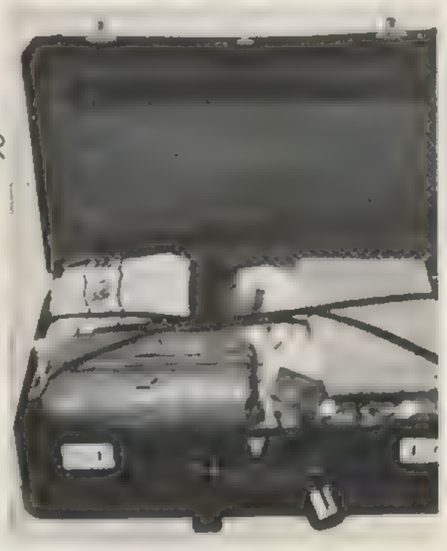


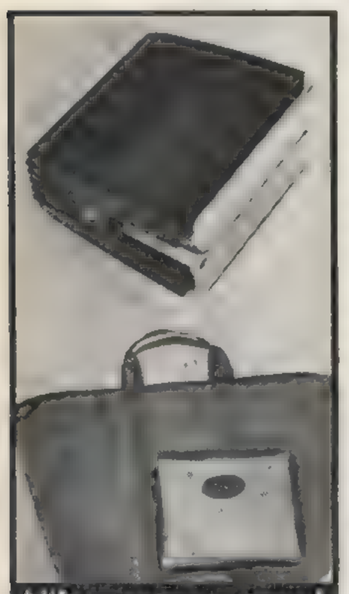
FOUR REAL-LIFE TRAVEL PLANS



TRIP PLAN #1

HOW TO PACK A COMPLETE WARDROBE FOR 17 DAYS IN NEW YORK, PARIS, SAN FRANCISCO, ANY CITY





Nifty extras: travel press to iron out wrinkles.... Side-trip tote and envelope

We packed a complete two-weeks-plus wardrobe in the big bag *above*. A hard frame is the key—it offers firm support for packing. The bag we used—Gucci's brown sueded pigskin suitcase. At right, five variations on the rigid-frame theme—in everything from canvas to nylon to leather, in sizes ranging from 25″ to 29″. *Center of the page:* a myriad of small cases, pouches, and indispensables that make this—or any—trip a snap; with all of these organizers, instead of using space, you gain it. Things fold flat, stay neat. And you can always find what you want just when you want it. For side trips, weekends out of town, etc., when you don't need a large-size suitcase, we've packed a brown zippered envelope that holds a large nylon tote (*see left*).



From T. Anthony, the rigid-frame suitcase in black duck, leather trim



Mädler's tan leather suitcase with combination lock



Navy nylon striped in red-beige-and-green. By Lark

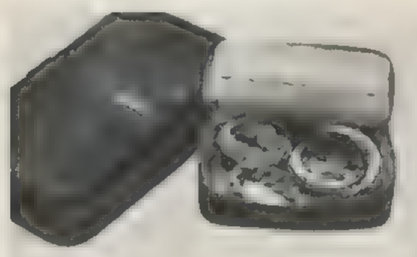


From Samsonite, grey suitcase on wheels, with pull-out, easy-to-pull handle



Ventura's rigid-frame suitcase in dark brown with digital lock

TRAVEL BASICS, PRETTY EXTRAS



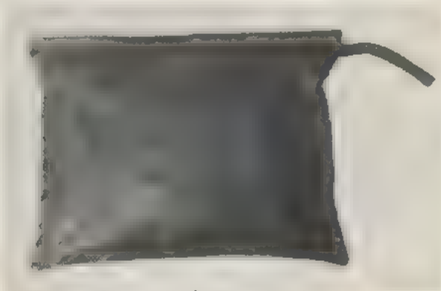
A find!—the deep cuff-size jewel case



More accessory room



Best shoe bag—plastic sandwich bag



Soft leather envelope—perfect for lingerie



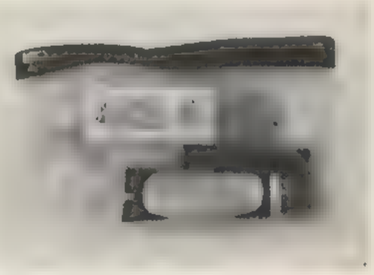
Small alarm clock-in-a-case



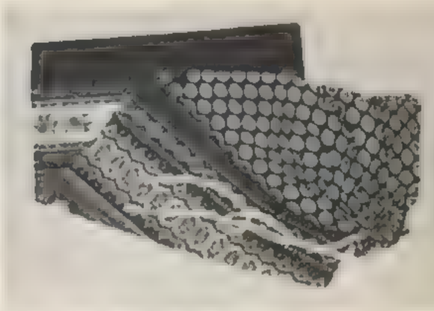
Miniature box for keys, $, c



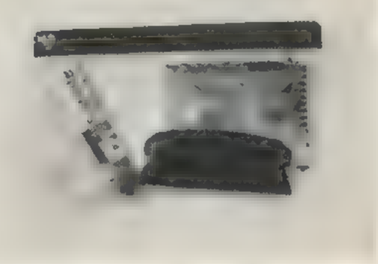
Clearly visible—nail and sewing kits



Sun-and-after-sun protection



Prettiest portable hamper



Panic preventive: spot- and stain-removers



Together—everything pretty skin needs



Provençal print—makeup case/clutch

TRIP PLAN #3

YOU CAN GO ANYWHERE WITH A DUFFEL—A LONG WEEKEND, A WEEK IN THE ISLANDS



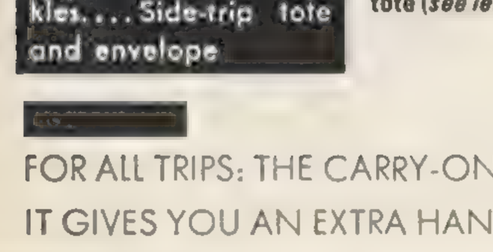


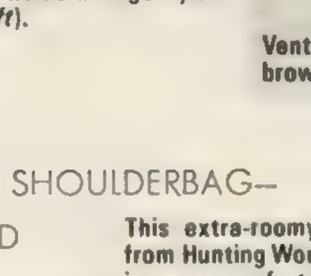
The duffel bag is the traveler's indispensable for any kind of trip. It's light, easy-to-carry—with or without a strap, you can always sling it over your shoulder for a free hand. And a duffel will hold more than you think because the space inside "shapes" to fit your belongings. The secret of duffel packing: roll everything sailor-fashion so that the duffel is *stuffed*—otherwise it tends to be a bit droopy....The duffel *above* (shown packed, *above right*) is waterproof beige canvas-and-leather from Hunting World. *To the right,* four close relatives. Some of the best things to stuff if you're duffeling off for a week in the sun: *Near right,* Buxton's zip-top case to pack with sun lotion, sunglasses, cologne, comb and brush, what have you; *next to it,* zippered brown jewel case, from Bloomingdale's; *below,* a stack of pack-flat cotton and crêpe de Chine scarves in various sizes to use as sarongs, shawls, head and neck wraps; and sneakers packed with lingerie, other small things.

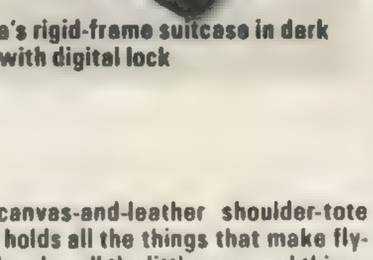


FOR ALL TRIPS: THE CARRY-ON SHOULDERBAG—IT GIVES YOU AN EXTRA HAND

This extra-roomy canvas-and-leather shoulder-tote from Hunting World holds all the things that make flying more comfortable, plus all the little personal things you always like to have with you. Everything you see here goes inside: the clutch (from Coach) that acts as your "regular handbag"...jewel case, travel game, wallet, cosmetic/drug case, cashmere travel shawl, eye shade, portable pepper mill, etc.







DETAILS AND STORE INFORMATION, PAGE 236.

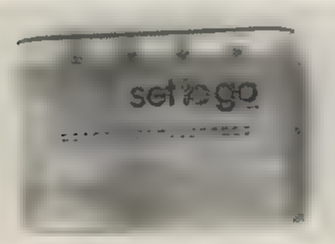
No matter how you travel, we have a way to make it easier—expert tips plus 4 packing plans: 1) for two-weeks-plus in a big city ...2) a 7-to-14-day stay in another city...3) a week at a warm-weather resort...or 4) a get-in-the-car-and-go kind of trip. The secret: knowing how to organize the things you need. Which means not only having the right suitcase (and we have all of those), but having the right handbag and all the right cases, pouches, gadgets—the extras that make the difference. And even if you're staying home, you're going to find a lot of pretty—practical!—things you'd love to have....



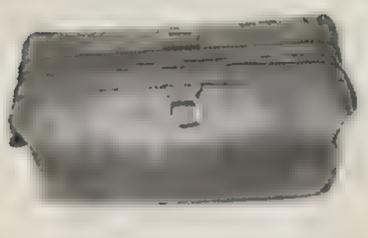
Smart!—tiny take-along jewel case to slip in tiny p.m. bag



Zipped straw cases—all-around helpers



Instant help for hair



For makeup and sundries: a man's shaving kit

BEST TRAVEL TIPS GOING...

YOUR SUITCASE

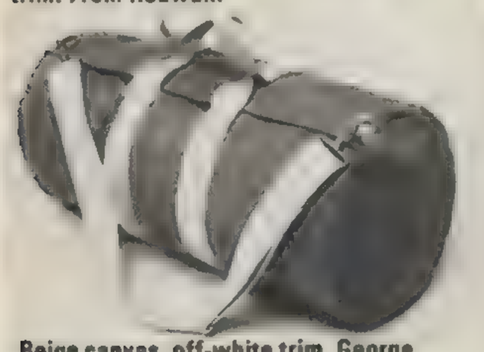
Good suitcases are worth the money. Definition of a good suitcase: well-constructed, strong at the seams, light, compact, easy to close, easy to open, easy to carry....Never store leather luggage in cellar or attic. Damp cellars cause mildew and odor. And overheated attics dry out leather, which leads to rotting....Try to have straps on all luggage—you can always buy them separately....Carry-on bags are a great time-saver and the *only* way to make short connecting flights....If your luggage is not instantly identifiable, do it yourself with ribbons, tape...and unless the airline insists, don't put name and address outside bags—thieves have been known to watch airports, "visit" empty houses.

PACKING SYSTEM

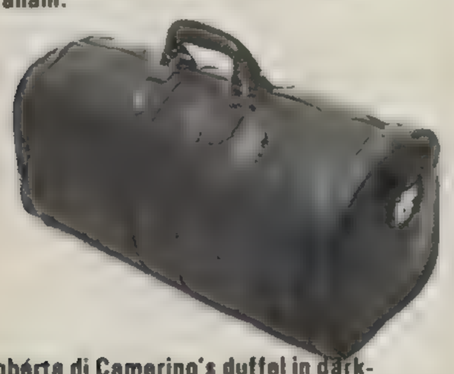
Plan ahead—do not leave packing to the last minute....Keep a master list of essentials that *always* go no matter where, no matter when—skin-care needs, sewing and medical supplies, etc. Keep them handy, re-filled, ready to go.... Pack all necessities plus a change of underwear in your carry-on bag or luggage....Pack disposable items— such as the new throw- (Continued on page 236)



Red spinnaker-cloth duffel, white web trim. From Redwall.



Beige canvas, off-white trim. George Graham.



Robérta di Camerino's duffel in dark-brown oiled box calf

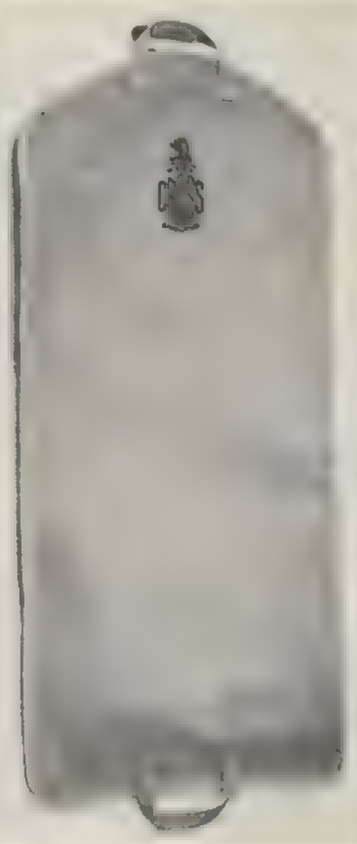


From Gucci, beige canvas with them red and green stripe



TRIP PLAN #2

HOW TO PACK FOR UP TO TWO WEEKS IN ANOTHER TOWN





The key to this kind of trip: a bag that fits under the plane seat and holds everything that makes travel-life easy (i.e., the little cases, pouches, tins, *shown opposite*). You'll be taking a smaller wardrobe, but lots of changes, which go in the garment bag, *left* (from Mark Cross). A very useful tip we found when packing: heavy things go at the bottom of a garment bag. And a useful—comfortable—feature of this particular garment bag: you carry it by the attached handles not by the neck of the hangers inside. The underseater we used (shown closed, *top;* packed, *directly above*)—Gucci's initialed and striped canvas suitcase. *Right,* five choices that sub beautifully for the Gucci bag. (Important reminder: a carry-on suitcase—according to FAA regulations—*must* be able to fit under the seat. Combined linear dimensions may not exceed 45"; however, check ahead of time with the airline you're flying—height and width allowed vary.)



Ventura's dark-brown attaché/carry-on case



From Wings—navy nylon, luggage trim



Hunting World's underseater—gold canvas with brown leather



Beige cotton canvas underseater, from Wings



Redwall's navy spinnaker-cloth suitcase, white web trim

TRIP PLAN #4

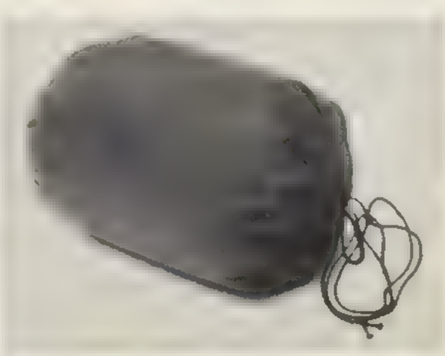
PACKING FOR A FREEWHEELING LET'S-GET-IN-THE-CAR-AND-GO KIND OF TRIP



Super practical idea: your own portable luggage dolly. Unfold (only 13", it telescopes to 4') and roll 'em! In chrome, with elastic cord to secure cases. From T. Anthony.

When you travel by car, the packing requirements are a bit different. What we looked for and found: great big bags that make a point of good looks and price along with super utility *(this page, left)*....From L.L. Bean (*top row, right*), a small-sized waterproof green duffel—great for carrying food, wet bathing suits. ...Two nifty canvas bags from Hudson's army/navy store (*top left, bottom far right*)....A strong, pretty bag of striped awning canvas, from Le Sac (*bottom center*)....The tried-and-true canvas "ice bag" with a new practical fillip—a zippered outside pocket (*bottom left*). George Graham for Quaker Marine Supply Co.











ISHIMURO



FRANCESCO SCAVULLO

To keep your eye on: the stripes on these 4 pages—clean, classic—neat-as-a-pin—stripes! They're not just this summer's news—what you see now in cottons and cottony blends (and you're going to see a lot!), you'll see for fall in thin, thin wools, in crêpe de Chine...in anything you'd ever want to wear!

This summer's pants-dressing, *left*—the neatness of the stripe, the trimness of the pullover! Thin stripes of alabaster and apple green in a homespun weave of broadcloth over matching trousers. From Beene Bag. Top, about $60; trousers, about $80; both of cotton from Jeri Silk. Mid-May, at Altman's; Marshall Field; Sakowitz; I. Magnin; Frederick & Nelson.

New turn on everybody's favorite summer shirt-dressing, *far right*—the shirt in sheer, handkerchief-thin voile, the broadcloth wrap-skirt in soft matching stripes of pecan, pink, and gray—trim, clean...and the pieces circulate in your wardrobe like a fresh breeze! By Jamison. Shirt, of polyester and cotton, and skirt, of cotton and Avril, about $58. Late April, at Bergdorf Goodman; O'Neil's; Jacobson's; Sakowitz; Nordstrom's. These four pages: hair, Suga of Suga Salon; makeup, Way Bandy. Accessories, next to last page this issue.

Summer beauty reminder *(close-up, right):* Contrary to what you may think, skin does not improve in summer just because there's no cold weather or biting wind to contend with. Come summer, you have to face the drying effects of sun, heat, and air-conditioned, rather than steam-heated, rooms. Skin needs what it needs, regardless of the weather. Excessively dry skin, for instance, that needs more than a slip of moisturizer in winter is going to need it all year long, summer included—one we like a lot: Doak's Formula 405—a moisturizer and emollient rolled into one.

The stripe you want for summer is a soft, smooth-woven, classic cottony stripe—a menswear-shirting stripe. Whether it's all cotton or a cotton blend isn't the point. What is, is the feel of the fabric. Whatever it is—voile, broadcloth, poplin, denim—it should be soft to the hand. (When you think denim this summer, instead of rugged jeans, think unsized, unstiff, *softest* brushed denim.)

FABRIC FOCUS:

Instant freshness!—The new summer

Stripings

The summer-fresh jumpsuit, *far left,* in white-striped red cotton — like stepping into a long-legged shirt! (and nothing goes faster in the morning). Short-sleeved, straight-legged, to wear with its own leather belt—or two little string-tied leather "pockets"—holding the waist. By Mario Forte for Rona; Auburn fabric. About $90. Bonwit Teller; Bullock's Wilshire. **Summer beauty reminder,** *left:* as no dry-skinned woman needs to be told, sun is death on dry skin; on dry Black skin, too much sun and natural flaking turns it ashen. Three simple, basic ways to prevent same: regular sun protection (sunscreened makeup is nifty), a good

all-day moisturizer, and something extra nourishing at night—something we like for this: Fashion Fair's Special Beauty Creme with collagen, designed to do this job well. **Just as everyone's thinking suit, the striped suit for summer,** *right,* in red-and-white cotton – trim, unlined blazer (a jacket you'd live in) and matching skirt, plus a pretty-edged tank top in white cotton knit. All, Kasper for J. L. Sport. Blazer, about $80; tank top, about $18; skirt, about $52. Late April, Lord & Taylor; Jacobson's; Miss Jackson's; The Carriage Shop; Neusteters; Bullock's Wilshire. Hair, Suga of Suga Salon; makeup, Way Bandy, Accessories, next to last page.

FRANCESCO SCAVULLO

FABRIC FOCUS:

The new summer stripings

From T-shirts to beach things, from jumpsuits to suit-suits, if it can be done in stripes—clean, classic menswear stripes—it has been. Nothing looks fresher!

Cottony fabrics look—*feel*—different this summer. It isn't last year's crinkly, peasant-y cotton; it's the smooth-woven soft-in-the-hand cotton you find in men's shirting fabric.

How to live longer... but do you want to?

BY LEONARD HAYFLICK, Ph.D.

To increase your chances of living longer you might consider several strategies, although most of them are not without some drawbacks. First, consider undernutrition, which is not to be confused with malnutrition.

It has been known for years that several animal species can be made to live up to twice as long by simply reducing by about one-half their protein- or carbohydrate-derived caloric intake. When caloric intake is significantly reduced below normal, and all other necessary dietary constituents such as vitamins and minerals are provided, several animal species are found to live almost twice as long. The animals don't spend more years as old animals, but they simply take more time reaching each of life's normal stages of development. Infancy is prolonged, more months are spent reaching sexual maturity, and adulthood results in a stretching out of the usual time for life's development sequences to occur. Old age is simply delayed.

If humans behave in a similar way, and there is no reason to believe that they would not, the advantage of a longer life may not be worth the effort. The greatest effects of undernutrition on increasing longevity occur when reduced caloric intake is begun soon after birth and continued until adulthood. How many parents would purposely underfeed their children in order to provide them with a greater probability of living longer?

Can the good years of your life be lengthened? A gerontologist looks at the possibilities—and the drawbacks...including going cold and hungry

Even if it didn't affect their general health, which it might, think how awkward it would be to have some children born this year reach adolescence at age twenty-five and others at age thirteen. The social, psychological, and economic dislocations that would result are probably more than most of us could bear. Although underfeeding clearly increases life expectancy in several animal species, and presumably would in humans, no one advocates trying it because for most of us the quality of our lives is more important than the quantity.

If this is so, then any method of increasing our life expectation that would at the same time decrease the enjoyment of life would probably be unacceptable to most of us.

In any case, if you want to maximize the likelihood that you will live a long life, the ideal environment is probably not one in which food is overabundant and leisure the rule. Superabundance of food seems to be a greater enemy of longevity than moderate deprivation. A good argument, therefore, exists for us to become a lean and hungry lot.

There are other probable ways of extending our lives, but not without their drawbacks. Many animals spend the winter in hibernation or a hot summer in a similar state (aestivation). The reduced metabolism that occurs during this period of sleep could probably be induced in humans by some drugs or even by lowering our own body temperature. But once again, how many of us would be willing to undergo such a treatment—assuming that it worked and was proven safe?

At what point in your life would you choose to hibernate for five or ten years in order to produce a similar gain in life expectation? If you chose to do it at age forty with instructions to be awakened ten years later in order to enjoy a decade more with your older children or with your grandchildren, other age relationships would be dislocated. A husband who chose not to join his wife in an extended sleep would be ten years older biologically, an outcome that might not be particularly desirable. If all of one's friends and family chose a decade of hibernation at the same time, then nothing would really be gained relative to them. But May-December marriages might benefit by such a scenario since the older partner might hibernate for a few decades in order to allow the younger spouse to either grow up or catch up!

Another approach that has resulted in extending average life expectation for animals has been the use of certain chemical compounds called antioxidants. These chemicals have the ability to combine with highly reactive chemicals called free radicals that arise from a variety of normal chemical processes in the body. Free radicals are so highly reactive that they can combine with other important chemicals and inactivate them, possibly causing age changes. Anything that will bind free radicals, it is thought, will prevent the degradation of important body chemicals and thus retard aging. (You can keep hyperactive children from "combining" with the fragile china by "binding" them in a playpen.) Antioxidants bind free radicals and have, indeed, been shown to extend the lives of rats and mice. Interestingly, several members of the family of antioxidants are used to preserve a variety of our food products including many breakfast cereals. These antioxidants that prevent spoilage in foods are therefore acceptable to the Federal Food and Drug Administration and as such may become real candidates as "anti-aging agents."

There are also "natural" antioxidants, such as vitamins C and E, but their effect on longevity is not yet clear. Some hormones and "near-hormones," such as corticosteroids, have been shown to increase the life expectancy of mice, as have certain drugs called "immunosuppressants." These drugs suppress the immune system and are used when organs are transplanted; but the increased disease incidence that often occurs with their use makes them poor anti-aging candidates. Most of these experimental approaches, when they work, act by increasing life expectation; but with the exception of undernutrition they do not really increase life-span. That is, when administered they might increase the animal's chances of living to the maximum life-span for that species, but they do not really increase the life-span itself.

The only other known means, other than undernutrition, of increasing life expectation and life-span is by lowering body temperature, but this seems to work only for cold-blooded animals such as fish and insects. By decreasing the usual water or air temperature and, hence, the body temperature in these species by 5 to 6 degrees, the life-span is often found to double. For warm-blooded animals such as rats and man, whose body temperature is constant, lowering the temperature of the air from birth to death does not extend longevity and may even reduce it. If a means could be found to lower the body temperature of warm-blooded animals by resetting the thermostat in that part of the brain called the hypothalamus, then it might be possible to increase longevity. (Continued on page 230)

Doctor's Corner

A psychiatrist discusses what's good about tranquilizers

BY LYDIA McCLEAN



EDITOR'S NOTE: *Frank M. Berger, M.D., D.Sc., is a Czech-born psychiatrist who has worked also in other fields: physiology, bacteriology, and pharmacology. As president of Wallace Laboratories in the 1950's, he discovered and synthesized the first tranquilizer, meprobamate—later and more famously known as Miltown (and also as Equanil). He is now professor of psychiatry at the University of Louisville, where he also directs a graduate program for M.D.'s, leading to a Ph.D. degree in Psychopharmacology—the treatment of mental illness with drugs.*

Q. Dr. Berger, it's true, isn't it, that tranquilizers are among the most widely prescribed and used of all drugs today?

A. Yes—we know that at least fifty million people in the United States alone have taken them at least once. They're very widely prescribed, by psychiatrists and by medical doctors, too.

Q. Do you think there's an increasing danger that people are becoming overly dependent on them—addicted to them? Are they habit-forming?

A. Yes, of course. So are many other things—alcohol, coffee, smoking. Yet most people don't think of these as "addictions." There are some people who just get addicted to things—almost anything. I read the other day about a man who died from drinking too many cola drinks—twenty-five a day. You have to have the proper context—a framework for dealing with these things. It all depends on who, when, where, how, and how much. You can kill yourself with a knife, if you wish to.

In spite of all the horror stories you read in the media, addiction to tranquilizers occurs very rarely—and only if they're used in larger than recommended doses for prolonged periods of time. Moreover, almost all persons who become addicted to tranquilizers have been previously addicted to other habit-forming drugs such as alcohol, barbiturates, or heroin. These observations indicate that it's not the drugs that addict people but people who addict themselves. Normal people, when taking tranquilizers, don't get a feeling of exhilaration—a "high"—or a sense of well-being such as is often experienced after taking alcohol or hard drugs. For this reason, there's no incentive for healthy people to go on taking tranquilizers after the condition for which they were first taken has cleared up. Most people stop taking tranquilizers as soon as they get better.

Q. What are the conditions for which you'd prescribe a tranquilizer?

A. The tranquilizers most people are familiar with—Valium, Librium, Equanil, Miltown, and others—are not generally used with seriously disturbed patients. They're prescribed to ease emotional upsets and relieve symptoms of emotional difficulty such as anxiety, hyperexcitability, mild depression, fatigue, or sleeplessness. Other symptoms may be headaches, stomachaches, or extreme irritability.

These conditions arise when the stresses of life become too great for us to bear, or when we're confronted with situations we cannot handle. . . . Tranquilizers aren't prescribed to solve such problems; pills don't solve problems. They're prescribed to help a person overcome these temporarily distressing symptoms—help him to view things in a calmer mood.

Q. Do they generally succeed in doing this?

A. Yes. They help with sleeplessness—by taking away the anxiety about going to sleep. They can take away the terrible headaches, the stomachaches, the hyperirritability. Properly used, tranquilizers can help to tide the person over a bad time—during which time he should receive some kind of counseling—and spare him unnecessary suffering. Taking them may decrease tension and anxiety, help to avoid damaging quarrels, and prevent upsets and misunderstandings. Often, it's beyond the person's own powers of self-control to avoid these unpleasant happenings without some outside assistance.

Q. The tranquilizers you mentioned—Valium, Librium, and so on; are they all more or less alike?

A. Chemically, they're all different, but they do the same thing.

Q. What do they do, actually? How do they work?

A. What they do is entirely different from the thing alcohol does. You know that there are two parts of the brain: the old part—the primitive brain, or limbic system—and the "new" brain, which is wrapped around the old brain. The old part is the seat of emotion. It makes us love or hate, fight or run away—makes us scream, or be angry or irritable. The new brain makes us think and judge. Tranquilizers such as Valium just affect the old brain, the emotional brain. The person can stop screaming and permit the more advanced, human brain to take over and exercise judgments.

Alcohol works entirely differently—by removing the inhibitions of the new brain, the cortex. Alcohol may appear to act as a stimulant, but it will eventually depress the cortex and, in this manner, interfere with our thinking and judgment. What tranquilizers do, in the proper dosage, is to affect only the abnormal happenings in the *old* brain: excitement, irritability, screaming. They don't affect the cortex at all, where all the thinking and judgment reside. Hunger, thirst, and sexual desire are not affected either. . . . The patient can listen to himself, as well as to someone who may be trying to help him. Instead of continuing to scream, he can sit down and think, "What's going on here?" Obviously, it's dangerous to use alcohol and tranquilizers together, because you are acting to depress both parts of the brain at once.

Q. Do you ever take tranquilizers yourself?

A. I rarely take pills. It's a mistake to take pills when there's no need for them. On the other hand, it's a mistake to be afraid of enslavement. Not to treat something if you need a remedy is just foolishness. . . . I try—I think every physician should try, himself, to operate under conditions that are without pressure. The theory that you must "get the patients out" is wrong. The doctor should have enough time to consider the patient's problem without pressure. Whenever we don't understand somebody, we call him names, find him objectionable—he is a nuisance, a complainer. If somebody complains, he has a real problem. He needs help. He complains because he's asking for help.

Q. Do most of the people you see seem to have any one underlying problem—any one cause for the anxiety and other symptoms?

A. When a person gets in a bind, it's often because of faulty education. I don't blame anybody for it. I'm not in the blaming business. Every parent wants his chil-

(Continued on page 226)

"Addiction to tranquilizers occurs very rarely—in spite of the horror stories you read"

FREDRICH CANTOR

THE PASSIONATE TRAVELER

One writer, one painter, one loved country—to enjoy in just fourteen days

ENGLAND AT LAST, AND FAST



BY FRANCINE DU PLESSIX GRAY

Author and her husband, painter Cleve Gray; Cleve's passion for architecture helped shape their travels, Francine's were the literary joys





"For anyone brought up on British literature, travel to England for the first time is like lighting up dozens of little shrines already carved in one's mind." Above: A stream in medieval town of Wells; right, Glastonbury Abbey, possible burying place of King Arthur





In York, above, the Grays found the medieval streets "touristic"; but the town of Lincoln, with its Gothic Cathedral, left, remains unchanged and pure.

Francine Gray's list of books for English pre-travel reading and on-route guiding, on page 226

CLEVE AND FRANCINE GRAY

My first time in Trafalgar Square! I am an old-fashioned, pedantically thorough tourist; but, over the years, the two months I had proclaimed as minimum for an English visit never made themselves available. I realized that my Grand Tour fantasies belonged to past history; and, one day this winter, there was Robert Morley on the television, offering a fourteen-day British Airways package —car and unlimited mileage included—for a smaller sum than the regular air fare with no free automobile.

So my husband and I decided to fly Morley. We had to travel during the two-week period in late March when I had time off from my teaching schedule. Seeing that we are the kind of architecture nuts who can stand for half an hour in one bay of a church, muttering discourses from the *Blue Guide*, my husband designed our tour with special emphasis on cathedral architecture; he at least had been in England before. On a Friday afternoon in early spring, stoned with fatigue after a sleepless jumbo-jetted night, I finally spent my first afternoon at the National Gallery.

Owing to the Byzantine complexities of London traffic, we had garaged the bright-red Ford provided by British Airways for the duration of our five days' stay in London; and we had declined the airline's offer of free hotel rooms—also included in the air fare—for they were situated in regions totally unrelated to Britain's architectural or scenic wonders. We had bedded down instead at the Stafford Hotel, a marvelous enclave of British civility on a tiny, quiet street in Mayfair.

We begin, of course, with the British Museum and the Tate Gallery (I won't have room to discuss them here), and I form my first general impressions of London: proverbial British civility, law-abidingness and courtesy borne truer than any national myth I know. Scrupulous cleanliness of London streets, contrasting strangely with the relentless smell of industrial grime that suffuses the city with an odor like that of a constantly baking potato.

On Sunday morning, when London's public buildings are closed, we rise early to take a train to Canterbury, which friends have advised never, never to attempt by car on a weekend. And, to our chagrin, we must wait for over an hour to enter the Cathedral, where morning Mass is being said.

Few sights in the world have moved me as much as the Corona of Canterbury Cathedral, the circular eastern chapel where the austere marble chair, c. 1200, called Saint Augustine's stands under three windows of thirteenth-century stained glass that are as beautiful as any I can remember.

And few experiences have offered me a more powerful *frisson historique* than standing on the spot where Thomas à Becket was knifed by Henry II's four knights while saying Mass. (The plaque of commemoration replaces the blood-stained bit of pavement that was sent as a relic to Rome, where it is surmounted by a fresco depicting the murder.)

As I walk through the rain-drenched streets to visit King's School, the opening lines of Chaucer's *Canterbury Tales*, forgotten soon after high-school days, flood back into my memory. This is one of the wonders of England: miraculously to regain the memories of childhood:

(Continued on page 224)

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Whether you're an architecture nut, a literature buff, or just like to eat a lovely pudding . . . England's your spot

ENGLAND AT LAST

(Continued from page 222)

"Whan that Aprill with his
shoures soote
The droghte of March hath
perced to the roote
And bathed every veyne in
swich licour, . . ."

Drought of March indeed! Another wonder of England is to adore it through that constant downpour. Riding back on the train through the perpetually watered Kent meadows, I meditate upon the relationship between British rain and British Empire. It is the rain that created the unexcelled grass that fed the sheep that produced the textiles that financed the navy that made Empire possible . . . from water to water, in other words.

Sheep for dinner, come to think of it, well-done but succulent spring lamb, at the two London dinner parties we've attended in our three days here. Accompanied each time by potatoes boiled in their jackets and extravagant quantities of excellent claret and followed by exuberant trifles.

There seem to be three major ways of praising a hostess's performance of this protean dessert: "Oh *what* a lovely pudding!," "Oh what a *love*ly pudding!," "Oh what a lovely *pud*ding!" Or, occasionally, "*Smash*ing trifle!"

Hampton Court. The only portion of its blood-red exterior that seduces me are the eccentrically chiseled brick chimney stacks. The gardens are unvisitable in the grim weather. We have only brought mild-winter clothes for the beginning of spring. The icy temperatures that pervade British castles, churches, and other public interiors until May have a metaphysical thoroughness that hours of hot drink and baths can only begin to dispel.

And, trying to allay our calamitous chills by some hot drink at noontime, we are struck by the following paradox: outside of large cities, it is increasingly hard to find tea in England. NO TEA IN ENGLAND!

Our friends explain that many tea shoppes have been squeezed out of existence by the relatively modest price of their fares, while the flourishing pubs continue their centuries-old policy of No Hot Drink. Thus the frozen traveler is often forced—as we were in Hampton Court—to thaw with tea amid the time-consuming complications of a full-scale restaurant.

Cambridge. Traffic, as in a few medieval towns, has been totally banned in the center of the city. And what with the river Cam winding about, and the shuffle of feet unbroken by vehicular noise, this circumvention lends Cambridge a tranquil and pedestrian Venetian air. The fine drizzle bathes the old college quads in hues of dark autumn fruit, of grapes and plums.

In King's College Chapel, I am struck by the beauty and variety with which the Tudor rose is sculpted, repeated at every few yards beneath the exquisite fan vaulting of the chapel ceiling, its petals alternately erect as fresh young buds, maturely languorous and open.

Going in and out of the college courtyards, architectural pleasures are accompanied by the literary delights of learning that such and such a building was the home of Milton and Darwin (Christ's College); of Horace Walpole, Rupert Brooke, Lord Keynes, and E. M. Forster (King's); of Laurence Sterne, Coleridge, Malthus, and Sir Arthur Quiller-Couch (Jesus).

We stumble upon the fascinating twelfth-century Church of the Holy Sepulchre, whose circular structure is one of five such buildings left in England. We go on to the Fitzwilliam Museum, where one must lift the cloths off display tables to view some of that institution's greatest treasures: original manuscripts of Blake's, medieval illuminations, letters written by such Cantabrigians as Francis Bacon, Isaac Newton, and Oliver Cromwell.

Lincoln. The towers of Lincoln Cathedral loom upon the horizon from very far away, surmounting its city with more authority than any church I remember, as surreal in scale as some Piranesi vision. The city of Lincoln itself is violently red—fresh-salmon red, dried-blood red, beef red. And the contrast between its warmth of color and the chill, damp air surrounding it—a huge snowstorm is beginning as we arrive—makes me think of a brick hot off the kiln plunged into icy water.

There is a marvelously fanciful crookedness about Lincoln's numerous houses—foundations plunging at thirty-degree angles to the pavement, old façades sloping crazily over the street. One of the town's finest houses—the oldest piece of domestic architecture left in England—belonged to one Aaron the Jew, who is said to have financed the building of Lincoln and Peterborough Cathedrals a few decades before the Crown reversed its policy of tolerance and engaged, in Lincoln, in one of the most brutal pogroms of British history.

History teems here in dosages almost as concentrated as in Canterbury or Westminster Abbey. The wall surrounding the old part of the city—one of the few remaining walls built by William the Conqueror—gives the city the thickly medieval air of a northern Carcassonne.

Even our hotel, the White Hart, which claims to have been chartered in 1422, is a marvel of Everything You Expected of England. A roaring wood fire in the spacious, fastidiously furnished green sitting room. The lightest eiderdowns, most comfortable mattresses to date. Restaurant waitresses as imperiously solicitous as perfect nannies. ("Some more hot broth, mum. . . . You look better now you had it. . . . Now here's your nice trifle, dear; don't you feel better now?")

The food in England has been marvelous so far—especially since I tend to limit myself to fish—and the trout in Lincoln is the



best I've had in years.

The storm has continued through the night, covering the streets the next day with four inches of fresh snow. As we enter Lincoln Cathedral, a verger persuades us to attend morning service. And we are grateful for the hour's stillness imposed upon us by this rite. We sit with a handful of parishioners west of the deservedly famous Angel choir, untouched since the thirteenth century and as ethereal a moment of Gothic design as can be found. Lincoln is the first town outside of London that I leave with enormous regret, craving to return.

York, on the other hand, is a letdown, apart from the Roman wall, the beautiful *coup d'oeil* of the Cathedral Minster, and the extraordinary *grisaille* stained glass—known as The Five Sisters —in its North transept. The "shambles" off the Minster close —narrow medieval streets given to commerce—are as crassly touristic as Lincoln was ingenuous and pure.

The only comfortable hotel in York is called the Viking, and has a Scandinavian restaurant where we are offered the first poor dinner in a week of England—vegetables, potato, fish, and bun totally undistinguishable from each other. The myth of bad English food is finally borne true in our first non-English restaurant. York is worth two hours, not the overnight stay we assigned it.

Oxford. Saturday we make the longest drive of our trip—230 miles from York to Oxford—just about all of England traversed between lunch and teatime. I think of Cambridge as England's Venice, Lincoln as its Carcassonne, and Oxford as its Rome, with all the architectural glory this association entails.

Upon arriving at Oxford, we immediately walk down High Street to Magdalen College, where we stroll on Addison's daffodil-banked walk, and view the splendid sixteenth-century "grotesques" in the courtyard. Walking back to the hotel past the Bodleian Library, we are dazzled by Wren's Sheldonian Theater, and even more by Hawksmoor's Clarendon Building, atop which sculpted muses gesture with grandiloquence about the virtues of the arts.

On Sunday, Oxonian friends tour us through several colleges. They take us to untouristed treasures such as Christ Church College Library, where Cardinal Wolsey's hat is displayed alongside a vitrine of marvelous drawings by C. L. Dodgson (Lewis Carroll), who taught mathematics here a century ago.

We are shown the window of the room where T. E. Lawrence lived at All Souls, the courtyard at Christ Church that inspired scenes of Evelyn Waugh's *Brideshead Revisited*, the senior commons room of New College where dons pass the after-dinner port. The only rooms we are never shown (our guides constantly apologize for not finding the keys) are the Great Halls or dining rooms, where students still eat relatively humble fare at "low table" while at the "high table," on a dais opposite them, dons wash down with very rare vintages quail, partridge, and other Epicurean delicacies.

Of late, this ancient custom has provoked occasional bursts of derision from the liberal British press. And we detect a certain sensitivity on the matter of college dining.

Delectable food, certainly, at the homes of Oxford friends throughout the weekend. Saturday-night dinner: a garlic-and-cream jellied soup of Irish provenance, highly original, followed by crown roast of the inescapable lamb. Sunday lunch: oxtail stew with dumplings, a liqueur made heady by five cordials. Sunday night: quiche and an exceptional soup of smoked haddock. Always that mighty British politesse of avoiding controversial topics at table. I ask: "What do you think of Mrs. Thatcher?" Answer: "Lovely skin!"

Oxford's great Ashmolean Museum had been closed throughout the weekend, but to our relief reopens Monday. I spend a particularly long time studying Uccello's "The Night Hunt," the extraordinary Piero di Cosimo ("A Fire in the Forest"), Patinir's "Sodom and Gomorrha," and all the Samuel Palmers.

Bath and Wells. On our westward way to the city of Bath, we visit Avebury Circle, a mile-round henge monument of the third millenium B.C., which I find infinitely more fascinating than Stonehenge.

Nearing the American Museum outside of Bath, we are presented with an extraordinary sociological spectacle: thousands of cars are parked as far as two miles down to visit this immensely popular "re-creation of Old New England." Thousands of tourists—all of them British—are waiting in gigantic queues to be admitted to the hour-long tour. There is something shrine-like, talismanic about the formation of these crowds, so passionately involved in a three-century-old offshoot of their own culture.

I detest the grimy town of Bath. My husband keeps stressing its extraordinary importance to architects and city planners, but I find even in the Royal Crescent and the Circus a rigor of symmetry that exemplifies some

(Continued on page 226)

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TRANQUILIZERS

(Continued from page 221)

dren to be a certain way—one that conforms to his own image, his own prejudices. If only he could give the child a little freedom! This is what I mean by miseducation. There's too much force, not enough love. This is what makes people need tranquilizers.

Psychosis is a true bodily disease. Endogenous depression has a physical basis. We are not talking about those. We're talking about the person who has been under too much stress, and is unable to adapt to it. Tranquilizers may at least make him accessible to counsel.

What the person tells you is real to him, or her. All this can be sorted out—sorted out in a way so he sees that *he* is creating his universe—making the wife, or husband, or whoever it is, do what they are doing. If it's spouses or bosses or children who are cramping our style, maybe *we make them* do that.

All a psychiatrist can do is try to reeducate the person. (Instead of psychotherapy, I prefer the word reeducation.) But sometimes the sufferer is so disturbed he can't listen to you. How can you reeducate somebody who can't listen? This is where tranquilizers can help. ▽

ENGLAND AT LAST

(Continued from page 225)

principle of active, operative death. It is with relief that I reach Wells, where houses of warm grey fieldstone comprise, along with Lincoln, the most perfect medieval towns we shall have seen on this trip to England.

The most idyllic view of Wells's delicate cathedral is to be had from the grounds of the Bishop's Palace: tower and buttresses are framed by wisps of languorous willow trees, flowering apples, and jonquil-banked streams filled with noisy emerald-hued ducks.

By this time, we have much increased our lunchtime comfort in England by realizing that one can warm up nicely with red wine, which is invariably imported from France and of amazingly good quality at all pubs, even when ordered by the glass.

And we have also learned that the most novel culinary trend in these islands is the growing popularity of salads. They come laden with mayonnaised potatoes, coleslaw, relishes of all sorts, and one still has to put up a valiant fight for one's greens. "Lots of lettuce, please," will elicit a friendly smile and the addition of two very dark, tough outer leaves of Boston. Still, my husband says, you couldn't find *one* leaf twenty-five years ago.

The next morning, we visit the ruins of Glastonbury Abbey—legendary burial place of King Arthur. We then head straight for the Dorset coast, where we are to spend the night with friends.

Ten miles before our destination, I insist on stopping at the Dorset County Museum in Dorchester—home of Thomas Hardy—which according to my *Blue Guide* contains a re-creation of the writer's study. The museum is so fine that I regret not having stopped at every county museum in England. Besides an admirable section of Hardiana, there are exhibitions of excellent contemporary photography, rooms of folklore, and numerous British and Roman antiquities, all lodged in an eccentric Victorian Gothic Hall painted in bright shades of salmon pink and blue.

On our way back to London, we stop at Stonehenge in the pouring rain on a schoolchildren's holiday, with some forty persons crawling through its interstices. Yet some magic still manages to emanate through the hideous chain fence erected a few years ago around the precinct.

We spend the end of our last evening in England dining on the most extraordinary oysters to date at the restaurant of our Stafford Hotel. A twelve o'clock departure for Heathrow is scheduled for the next day.

We pass an hour that next morning at the British Museum, looking solely at Egyptian and Sumerian art and purchasing a replica of an XVIII Dynasty cat for our Egyptologically inclined son. I have a half hour left to say good-bye to my favorite paintings at the National Gallery—the Pieros, the Uccellos, the Piero di Cosimo, Michelangelo's unfinished "Entombment," Constable's "Cenotaph," the Turners, the great Seurat "Bathers."

"We've been to Westminster Abbey, but we haven't done the Victoria and Albert," I complain as we buy our last postcards at the National Gallery. "We haven't been in the Tower, I haven't come close enough to the Landseer lions at the base of Nelson's Column, not to speak of never even setting foot into Fortnum and Mason's. . . ."

"You can't do everything the first time," my husband says stoically.

"Darling, you're a fabulous tour guide, as ever."

He smiles, quite pleased. As we walk out of the National Gallery, my throat tightens again at the amazing sight of Trafalgar Square, at the great dark lions gleaming pacifically in the drizzle at the base of England's most romantic monument to the building of Empire.

PRE-ENGLAND READING

The paperback edition of the *Blue Guide to England*—excellent on architecture—does not include London. *The Penguin Guide to London* complements it perfectly. Trevelyan's classic *History of England* still offers beautifully written background reading, published by Anchor in a three-volume paperback; Feiling's one-volume *A History of England* (available in London) and John Bowle's *The English Experience* (Putnam Paperback), which is pleasantly chatty. Paul Johnson's *The Offshore Islanders* is brilliant, controversial, and very new. *Reader's Digest New Book of the Road* (only available at the Reader's Digest's London office, 25 Berkeley Square) is indispensable to any serious automobile tour; it offers comprehensive driving advice and one hundred highly detailed maps designed to eliminate the discomfort of folding out yard-square maps in the car. *The Good Food Guide*, used in conjunction with Egon Ronay's *Dunlop Guide*, is helpful to the planning of dining and overnight stops. As for bookstores, *Hatchard's* is as well-stocked as any store in London; *Blackwell's* in Oxford lives up to its reputation; our favorite was *Heffer's* extraordinary multi-store complex in Cambridge. ▽

"Chic is not just a matter of clothes. It pervades everything —dealing at cards, serving a salad, choosing a motorcar . . ."

DE MEYER

(Continued from page 189)

D'Annunzio's bedside after his death.

Princesse Edmond de Polignac, who was one of the great patronesses of the Ballets Russes, had a palace on the Grand Canal, and the De Meyers soon became constant visitors there. Her numerous nephews called her "Tante Winnie."

The Princesse de Polignac was especially susceptible to Olga's beauty and intelligence, and also —since she was not entirely free from snobbishness—to the De Meyers' reputation for having an important place in English society. It was soon being whispered that she had replaced the King as Olga's protector. Olga was said to be teaching the Princesse to fence, and the latter had transformed one of the salons in her palace into an armory, where the two ladies practiced, wearing white tights and metal masks over their faces. A great deal was said —much of it certainly inspired by the jealousy of people who had neither Olga's beauty nor the Princesse's wealth. Unfortunately, Olga was not sufficiently musical to share Winnie's greatest interests, and soon she had a rival who was ugly but had a fine voice. There were jealous scenes. Also, the Princesse became irritated by the Baron's familiarity, and one day, when he had addressed her as "Tante Winnie," she was said to have retorted, "Tante vous-même!" Jealous tongues then invented the story that the Baron had sent her a challenge to a duel, worded: "If you are the man you pretend to be, you will fight me tomorrow morning at the Lido." Scene after scene led to the inevitable rupture.

This month of August 1914, so portentous for Europe, almost proved fatal to the De Meyers. They were in London when war broke out. Immediately, all the people who had been annoyed by their elegance remembered the Baron's ties with Germany. They recalled his mysterious journeys and no less mysterious income, and that Olga detested France. In the general frenzy, the De Meyers were accused of being spies, and their friends advised them to leave Europe. The Speyers, famous merchant bankers and friends of the De Meyers', were in the same predicament, though they were naturalized and also had received a title. In their house in Grosvenor Square they had been accustomed to giving musical evenings at which Strauss and Mahler were played. The Speyers are said to have chartered a yacht and taken the De Meyers with them to America.

The De Meyers' flight was only one episode in the collapse of the Russian Ballet at the declaration of war. Diaghilev was cut off from Russia but managed to recreate his ballets in Madrid—where he met Mme Errazuriz again—then in Rome. With the same energy, Adolf and Olga, in New York, a city they detested, managed to keep afloat without losing their prestige. They were penniless, since their monetary assets had been frozen in England, and had only a few friends among the Europeanized Americans who had returned to New York.

There, in a world of tremendous opulence, where there was little place for beauty unless it were of the fleshy kind, the Baron made up his mind at last to earn his living as a professional photographer. When Condé Nast saw the Baron's photographs, he was enthusiastic and ensured his services to *Vogue* with the most generous contract yet offered to a photographer. At the same time, *Vanity Fair,* a sister journal under the same editorial direction, allotted De Meyer two pages each month for the portrait of some current luminary—an actress or society woman.

In America Adolf De Meyer's scope stretched far wider than mere fashion. He was the arbiter of taste and manners, the most valued advisor in all that concerned society, the theater, or decoration. Soon it became a certificate of elegance for a Newport aristocrat or a Broadway star to have her portrait, signed by De Meyer, in *Vogue*. Through his art, brides were transformed into Isoldes weighed down with arum lilies; singers appeared as Gainsboroughs, all in lace and rose pompons. The Baron gave them all that aura of elegance bestowed by English *chic*, Slavic charm, and Parisian dressmakers. Mrs. Howard Cushing, Dorothy Gish, the divine Lady Ribblesdale (once Mrs. John Jacob Astor), and Margaret Lawrence were his models; and through him all became part of the marvelous, vanished world of Edwardian balls and the Russian Ballet. Some vaguely resembled Lady de Grey, some Anna Pavlova; others with more personality, such as the dancer Irene Castle, presented an image of very modern *chic* or, as Jeanne Eagels, that sort of transparent beauty that would a few years later bring Garbo fame. The supreme skill with which the Baron made use of back-lighting created a poetic halo around the most ordinary people. One saw just the profile, outlined by the light, against a silver background. On one occasion, he obtained a reflection on a dress by spilling the water from a vase of flowers onto the floor. He photographed very rich children in expensively simple clothes and made them appear uncommonly pretty, with the disquieting innocence of the children in *The Turn of the Screw*. His blurred effects were especially successful in photographs of lingerie, worn by models with the golden curls, large eyes, and tiny mouth of Mary Pickford, reposing in muslin negligees on lace-edged pillows.

New York was beginning to be what it has since become—a sort of Alexandria where it is easy for all the religions from Asia, all the sects created by cranks or deranged minds, to find adepts. Young Ramakrishna, with his godlike beauty, was being brought up in Florida by disciples of Mme Blavatsky. There was a profusion of seers, gurus, theosophists—some inspired, some charlatans, all skilled at calming for a time the anxiety of people whose lives were dedicated to money and pleasure. The De Meyers met Nicholas Roerich, a Russian painter they had known when he was doing the décor for the *Sacre du printemps* and who was passionately interested in mysticism and Central Asian art. An astrologer gained great influence over the couple and gave them new names which their horoscopes indicated as being beneficent: Olga became Mhahra and Adolf, Gayne; from then on, they were known by these names, even as they began their public career in *Vogue* and *Vanity Fair*.

The armistice had hardly been signed before the De Meyers were back in Paris. Olga-Mhahra was more elegant than ever, extremely slender, with a sort of authority in her manner resulting from *chic* as well as from metaphysics. She was one of the first women to cut her hair and rinse it blue; then she was brave enough to adopt short gray locks, framing a face which had re-

(Continued on page 228)

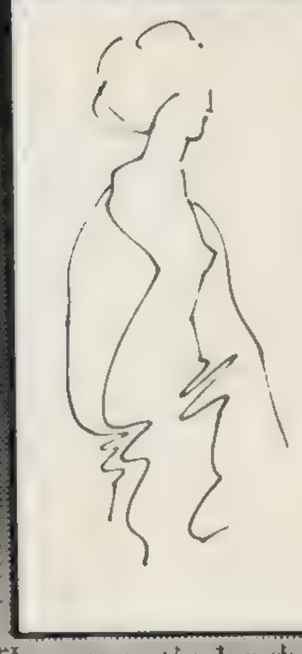
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DE MEYER

(Continued from page 227)

mained surprisingly young. Adolf-Gayne was now rather portly—a personage in the Diaghilev style, complete with fur-lined overcoat, monocle, cane, and Fabergé cigarette case. "Really, there's no place like Paris," cried Olga, as she embraced her old friend Jacques-Émile Blanche in the lounge of the Ritz. The Baron made a round of the couturiers, spotted talented newcomers like Lanvin and Molyneux, and sent marvelous photographs to *Vogue*. Condé Nast published them with all the proper pomp and circumstance in a sort of album, in which the Baron paid homage to the masterpieces of the couturiers, just as he had once done to Diaghilev. Each of them was revealed here in his own particular style—the *jeune fille* quality of Jeanne Lanvin's work, Poiret's Orientalism, the splendor of Jenny's huge mantles, and Worth's jewel-encrusted gowns. The Baron had a weakness for the creations of Lucile. This was the pseudonym adopted by a highly eccentric Englishwoman, Lady Duff-Gordon, sister of Elinor Glyn. Lucile's theatrical, sensuous dresses seemed made for the heroines of the inventor of "It." Certain photographs, very much in the style of *A l'Ombre des jeunes filles en fleurs*, were taken in formal gardens or in orchards; others à la Guermantes, in mansions in the faubourg Saint-Germain; but the details were never too explicit and the atmosphere was created by light and a sense of space.

The De Meyers were determined to resume their old lifestyle. They rented a fine apartment in a grand house in the faubourg Saint-Germain, where they entertained constantly. They were fêted by everyone, except the Princesse de Polignac, who spread the most appalling rumors about them and said, "Filthy Krauts," in a stage whisper whenever she came across them. They became especially friendly with Étienne de Beaumont and appeared at his balls in magnificent costumes. Comte Étienne de Beaumont was one of the most brilliant representatives of the intelligent "society of leisure." He had money (but not a great deal of it—just enough to keep up a very fine property) and taste (an immense amount of this—he even designed trinkets for Chanel) as well as an aristocratic tradition of hospitality and a certain insolence. Before giving a ball, he would carefully draw up a list of the people he did not intend to invite, and who consequently would be ill with frustration. But he always invited artists (he was a great friend of Picasso and Marie Laurencin), musicians (the group *Les Six* gave their first concerts in his beautiful mansion), and such writers as Cocteau, Paul Morand, and Anna de Noailles, who were among his close friends. Étienne de Beaumont had known Proust only slightly but claimed to have been the model for Robert de Saint-Loup; he was above all the model for the Comte d'Orgel in Radiguet's novel *Le Bal du comte d'Orgel*. In 1924, he organized *Les Soirées de Paris*, at which a number of important stage works were performed in a Montmartre music hall called La Cigale. They included Cocteau's adaptation of *Romeo and Juliet*, with décor by Jean Hugo, and ballets with music by Milhaud and Poulenc and with décors by Derain and Braque. The Comte de Beaumont, tall, with a piercing voice, presided over all these events.

It was Diaghilev, though, who remained the incomparable friend, the true creator of beauty. Each year, the De Meyers joined him in Venice, where they continued to rent the Palazzo Balbi-Valier. There they would be sure to find Misia Sert and Coco Chanel, various Austrian princesses in love with Rilke, and Italian princesses enamored of Mussolini. Yet the old aesthetic atmosphere had lost its prestige. Cole Porter reigned in place of D'Annunzio, and a dreadful little woman, jovial and overfamiliar, named Elsa Maxwell, organized burlesque parties in order (Cecil Beaton tells us) to make her distinguished guests look as common as herself.

One year, Gayne and Mhahra made a voyage to India, and on the way back their search for truth led them to Egypt, where the Alexandrian dandy Felix Rollo became their guide. There was also a visit to Hammamet, in Tunisia, where they stayed with their friend Georges Sèbastian, a Rumanian who had made a rich marriage and was building a palace right out of the Thousand and One Nights. Metaphysics, however, could never compete with their passion for society life, and the De Meyers were no sooner back in Europe before the round of balls, dances, and galas began again.

Twice a year, Gayne visited New York, and he was soon in the habit of spending the winter months at Palm Beach, where the atmosphere of luxury appealed to him and he found millionaires to pose for him. He spent a season in Hollywood, but he was not understood there and

his fine manners made no impression.

As the grim 'thirties approached, youth was the fashion, and the De Meyers, by now well over fifty, became madly young. This rhythm was exhausting for people of their age, and there was more and more recourse to stimulants to procure the illusion of vanished youth. Opium had become fashionable in the early 'twenties, and cocaine was an amusing novelty, while the ether and morphia discovered during the 'nineties were considered in very bad taste. Perhaps drugs helped the De Meyers to rediscover spiritual aspirations forgotten in the course of their hectic life. Wherever they went, there would be an atmosphere reminiscent of an Oriental smoking den—Chinese carpets, low lacquer tables, divans laden with cushions, and, of course, large Coromandel screens with their processions that prepare the imagination for distant voyages. They smoked with Misia, with Tony de Gandarillas, with the musicians and dancers of Diaghilev's troupe. Here was an oasis in a frenzied world, here was elegance in a sublimated form.

The De Meyers continued to attract attention when they made their entry into the dining rooms of the Ritzes or the Carltons: "What style!" . . . Yet people who had not been "out" before 1914 would ask, "Who are they?" as one might of some half-forgotten actress whose name it is embarrassing not to know. Those familiar with society for many years still admired Olga's *chic*. She remained slim and upright, her nose a little more pointed, her eyes a little more piercing, indeed beautiful enough to serve as a model for her husband. Photos of the Baroness published in *Harper's Bazaar* around 1928 show her as the image of style, in a cloche hat by Caroline Reboux, her profile perfect, a white streak in her hair, a necklace of huge pearls, and a black dress—the very ideal, in fact, of the personage who was becoming typical of Café Society: the bisexual grandmother.

Spirituality, alas, had little chance against Society, and both were little more than shields behind which the De Meyers cultivated their drug addiction. They received a great many guests during these errant years spent in great houses and luxury hotels, and they were becoming less and less discriminating in the choice of their acquaintances. The trouble with the pleasures which other people call vice is that they bring one into contact with individuals one would never admit to one's home if they did not share or procure these pleasures. Nervous, drugged, surrounded by ambiguous friends and accompanied by a too-conspicuous husband, Olga had become frankly spiteful. Her scandal-mongering had eliminated the last of her respectable friends, and people visited her only because they could be sure to find a pipe of opium or a sniff of cocaine. She managed never to let herself go, of course, and remained to her last day as stylish as might be expected of someone whom, as a child, the Prince of Wales had dandled upon his knees. Yet, the De Meyers' lives became hazy. It no longer mattered whether they were in Venice or in Cannes. They were invited to country or seaside mansions (which Somerset Maugham so often used as the background for his stories) by people who, like themselves, had a doubtful past.

One hostess was Maxine Elliott, an actress and beauty, who was doing her best to become a society woman in her old age. Her friends were English, all either very rich or very well-born or very amusing, but never all three at once. One of them was Brian Howard, a young man whose origins were rather like those of the Baron and whom they found disquieting because of the insolence with which he created every kind of scandal. (Evelyn Waugh made use of Howard for his Ambrose Silk.) They came across Cocteau, who was dividing his time between opium, sailors, and literature at the Hotel Welcome in Villefranche, and Romaine Brooks, who was sharing a house with Natalie Barney. This bohemian life did not suit them. At the age of fifty-nine, Olga died of a heart attack in an Austrian hospital where she was said to have been taking a detoxification cure.

The Baron was inconsolable. They had shared so many successes, so many reverses, so many enthusiasms and caprices, so many of those things which, after all, are bonds which tie a couple more closely than any mere sexual affinity or fidelity can do. Gayne followed the instructions of his guru by having Mhahra cremated and the ashes deposited in an alabaster urn brought from Egypt. About 1932, Diana Vreeland saw this urn by chance in an elegant apartment, all done up in white (probably by the Baron), belonging to a young German actor. De Meyer sought to console himself by communicating with his wife's spirit, and we must suppose he succeeded, for he would often retire early after dinner, saying, as he kissed his friends goodbye, "Mhahra is

(Continued on page 230)



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DE MEYER

(Continued from page 229)

waiting for me," and later repeating messages from her. Unfortunately, her advice was not as good once she was dead as it had been when she was alive.

The Baron, however, had not lost his flair for spotting people who would have a great future, nor the art of keeping in favor with them. He was the first to celebrate Wallis Simpson, and they met again in the summer of 1938, probably at the Eugène de Rothschilds' home in the Tyrol. He took a great many photos of her; they do not look like work by De Meyer. Elegant, of course; but neat and sharp, with no charm. And he was naturally asked to photograph the Duke of Windsor as well. One wonders whether the former Edward VIII treated him as an old friend of the family.

De Meyer lived chiefly in Paris, but whenever possible he returned to Salzburg, where he found artistically inclined princesses and accommodating boys; or to Venice, where he was sure to meet Misia Sert and Coco Chanel, as well as the old Princesse de Polignac, who hated him as much as ever and continued to remark, "Filthy Kraut," when their gondolas passed. He still received a good many invitations to the Riviera, and it was there, in Lady Headfield's house, that he heard that war had broken out in September 1939. He was accompanied at the time by a charming Tyrolean, who was dreadfully bored. In Olga's day, Adolf would not have flaunted his tastes in this way, but his air of importance was such that no one passed remarks. Once more, he was obliged to cross the Atlantic and arrive penniless in New York; but he was twenty-five years older now, and he knew that no one took an interest in his art anymore.

The climate, and a few contacts in the film world, drew him to California. In Los Angeles he met two friends from the days of his splendor: Catherine d'Erlanger, who kept a bar in Hollywood —simply because it amused her, since she still had plenty of money; and the Baroness de Goldschmidt Rothschild, née Haenkel von Donnesmark, a very great lady from Berlin, who had taken refuge in the United States. He had no success in Hollywood, but managed to have enough to live on. He lived at 6738 Wedgewood Place and was seen everywhere with a handsome young Austrian whom he introduced as his son and whom he had indeed possibly adopted. At one point, he wrote a long letter to his friend Stieglitz, recalling the splendid old times (he had earned, he said, well over a million dollars) and assuring him that he meant to begin work again. He died, however, of coronary thrombosis on January 6, 1949, without having made a new career. He was cremated and buried at Forest Lawn. His death certificate gives his profession as "writer (retired)" and states that the information came from Baron Ernest de Meyer, who is listed as next of kin. This was probably the Tyrolean, since the names of the deceased's parents are given as "unknown." ▽

PHOTOGRAPHS BY DE MEYER ON PAGES 186 TO 193 ARE REPRODUCED THROUGH THE COURTESY AND PERMISSION OF THE FOLLOWING:

Page 186: Olga de Meyer, International Museum of Photography, George Eastman House, Rochester. Baron de Meyer, Madame André Gremela.

Page 188: Olga de Meyer, International Museum of Photography, George Eastman House, Rochester.

Page 189: Duke of Windsor, Madame André Gremela. Eugene O'Neill, Eugene O'Neill Collection, Beinecke Library, Yale University. Nijinsky, The Dance Collection, the Library and Museum of the Performing Arts, The New York Public Library at Lincoln Center. John Barrymore, Condé Nast.

Page 190: Helen Lee Worthing, Collection, the Museum of Modern Art, New York; gift of Richard Avedon.

Page 191: Gloria Swanson, Sir Cecil Beaton. Elsie Ferguson, Condé Nast. Duchess of Windsor, Madame André Gremela.

Page 192: Jeanne Eagles, Condé Nast. Ina Clair, Condé Nast. Dolores, Mrs. Tudor Wilkinson, Paris.

Page 193: Rita de Acosta Lydig, Collection, Metropolitan Museum of Art, New York; gift of Polaire Weissman, 1967. Elsie de Wolfe (Lady Mendl), Museum of Art, Rhode Island School of Design, Florence Koehler Collection. Dinarzade, Mrs. Lillian Farley, New York. Lady Juliet Duff, Sir Cecil Beaton.

LIVE LONGER

(Continued from page 220)

So far this has not been studied.

There remains yet another method for increasing life expectancy that bears consideration because, for most of us, it is more practical and less risky than any other method. Although it will not result in an extension of life on an absolute time scale, it is interesting to consider a form of increased longevity based on the self-evident supposition that life can be lived only when we are both physically and mentally active. Since, for most individuals, sleep consumes nearly one-third of our lives, a reduction in the time spent sleeping should result in an increase in productive occupation and the enjoyment of life —if you believe sleep to be neither productive nor enjoyable.

Sleep researchers tell us that no detectable effect on health has been observed in those individuals who have learned to make a modest reduction in the length of time usually spent asleep. The impact of this change would be profound, for if we were to reduce by one-half hour the average of eight hours spent sleeping, the net effect on longevity would be an increase of more than two years. The magnitude of this increase in longevity is the equivalent of living in a society whose members live longer because cancer deaths have been totally eliminated!

Instead of any scientific advances resulting in the prolongation of human life, this scenario could result from a social movement by an organization of "Awakists" whose members learn to do with less sleep in order to gain the additional time that, hopefully, would be productively spent.

One major set of factors that have long been recognized as contributing to individual longevity are genetic components. For instance, the summed ages at death of both parents and all four grandparents of centenarians and ninety-year-olds is significantly greater than similar summed ages for people who die younger. About 50 percent of these old people have a minimum of two parents or grandparents who reached at least seventy. This figure is significantly higher than that of people who die at younger ages. In twins, those who are fraternal (derived from two separately fertilized eggs and genetically different) have a mean difference in longevity almost twice that of identical twins (developed from one fertilized egg that, after a few divisions, splits into two separately developing individuals, and therefore genetically identical).

It is clear then that genetics plays a large role in determining longevity even if it might be bound up with the inheritance of "general good health." A simple recipe for greater longevity can therefore be given: choose your parents and grandparents wisely and sleep and eat a little bit less! ▽

GREEK NEWSMAKERS

(Continued from page 208)

Yiannis Marcopoulos: Fat, impressive, with a deep, slightly hoarse voice, Marcopoulos is a pop composer/musician who during the dictatorship attracted thousands of young people by the liberal innuendos of his songs. Though influenced by folk music and *demotiki* (people's) music, the songs on his hit records are less lyrical and more satirical than either.

Loved by all the young crowd, Marcopoulos now is appearing at an Athens *boîte* called Kyttaro (cell), writing songs of current happenings.

Melina Mercouri: The actress who won Americans with the film *Never on Sunday* lost her first election campaign as a candidate in the party of Andreas Papandreou in Piraeus, but Melina Mercouri continues to influence the Greek Woman's Party.

Returning from exile to a private life in an Athens penthouse on Anagnostopoulou Street, which she shares with her husband, film director Jules Dassin, Melina Mercouri was instantly and warmly welcomed back to her homeland.

After her success in Bertolt Brecht's *The Threepenny Opera* in Athens, Mercouri went to Salonica, where this summer in the ancient theatre she will appear as Medea in a production with sets by Mino Volanaki.

Kore Frasiklea: A dignified personage of Parian marble, this life-size statue, one of a pair unearthed in May 1972, is the most interesting archaeological discovery in Greece in some time.

The archaeologists, who were working—under the guidance of the director of the Piraeus Museum, E. Mastrokosta—in a field where they discovered an ancient cemetery, tried out the neighboring farmer's plot and, at an easy depth of fifteen inches, encountered this mysterious lady who bears an inscription: "Kore Frasiklea, you will be remembered in eternity, instead of in marriage she was given this name by the gods."

The statue's beautiful blue eyes retain a bit of their original color, and in the crook of her elbow she holds a flower. Ornamented with a wreath on her head, marvelous earrings and necklace, and incised-and-colored borders on her garment, she is no ordinary citizen. The designation "Kore" tells us only that she is a "maiden"; her male companion is called "Kouros," "youth." Of this kind of Archaic statue very little is known, except that males are always nude, females clothed.

Kore Frasiklea, made about 540 B.C., is signed with these words: "Aristion, Parios made me." The ancient sculptors signed only those works of which they were especially proud.

Panayiotis Lambrias: Undersecretary of the Prime Minister's Office, Lambrias is one of those closest to Constantine Karamanlis in the new phase of Greek political history. A plump man who loves good food, he is skilled in English, French, and German.

In July 1974, when after the Turkish attack on Cyprus the dictatorship disintegrated, the army and political leaders in Athens telephoned exiled Constantine Karamanlis in Paris; he in turn called London to ask Lambrias to join him in Paris for the return to Greece.

The son of a famed district attorney, Lambrias first studied painting but, at the insistence of his father, won a law degree with highest marks. The young lawyer began to do reporting, and his journalism brought him into the group of Helen Vlachos.

A huge success as the editor of the new evening paper, Lambrias was a radical influence on the Greek press. The dictatorship arrested him as the man responsible for an article that identified both Alexander the Great and Socrates as homosexuals. Threatened, he left Greece; and, after a short stay in Switzerland, spent six years in London.

Publishing an English-language magazine called *Greek Report,* Lambrias worked for the ending of the dictatorship and was one of the first to realize how valuable Karamanlis was.

Lambrias has served Karamanlis as press secretary and was associated with the freeing of the radio, television, and newspapers from censorship.

Eva Kotamanidou: A big, dramatic talent, long missing from the Greek theater, draws audiences to young Eva Kotamanidou. Never "discovered," she worked slowly, in small parts, until her power was seen in the film *The Cast,* written by Theodoros Angelopoulos.

Equally successful in the theater, Ms. Kotamanidou, in Brecht/Weill's *The Threepenny Opera,* won praise that compared her acting and singing, with a bitter humor in it, to that of the creator of the role, Lotte Lenya.

Ioannis Vikelas: Even though his *cause célèbre*—the first Greek skyscraper—has been finished for some years and all of its twenty-six floors of offices and apartments rented, architect Ioannis Vikelas is still the target of Athenians who object to the building's height and are working for the preservation of the old area around the Acropolis. The architect is far from intimidated by these attacks and is preparing to build two more skyscraping apartment houses.

The conquering of height, Vikelas pointed out, is a very old idea—one that occupied architects in other periods, when the means were less available. No one has accused the builders of the campanile at Pisa or the one at San Marco in Venice of ruining the environment.

"More than anything else," Vikelas said, "a tall building in Athens has to be an Athenian tall building; that is, it has to be characterized by simplicity that is not naïve and by power that does not overpower you."

Born in Paris in 1931 but educated in Greece, Vikelas has been chosen to design the new wing of the Ministry of Foreign Affairs in Athens, the Greek Embassy in Brasilia, and the Patriarchal Building in Ethiopia.

Maria Farandouri: Discovered by singer/composer Mikis Theodorakis when she was a sixteen-year-old student, Maria Farandouri—now considered by many the most important folk-based singer in Europe—began to sing Theodorakis' songs on records in concert just before the military coup. When Theodorakis was arrested and went to jail, Maria was still an unsociable and introverted young girl; but she formed a small company of musicians with Greek popular instruments and left to tour concert stages in America, Canada, and Europe.

When Theodorakis was released and left Greece, Ms. Farandouri toured with him in South America—where her singing style was most popular. When the new government was installed in 1974, the musical exiles returned to Athens. Sixty thousand people came to hear Farandouri's first concert at the Karaiskaki Stadium in Piraeus.

Intelligent, reserved, and still under thirty, Maria Farandouri has a monumental look: tall, dark, big black eyes. The deep-velvet tones of her voice have suggested that she's "the Callas of Greek folk singing."

The neighborhood where the singer spent her childhood is a poor one, created for the refugees from the Asia Minor catastrophe of 1922. Though she had earned a great deal of money, when she returned from abroad, she returned to the same neighborhood, buying a penthouse near her mother's house.

Maria Farandouri has said that she draws inspiration from the poor people of Athens, and often on Sunday afternoon she chats by the front door with the women of the neighborhood. ▽

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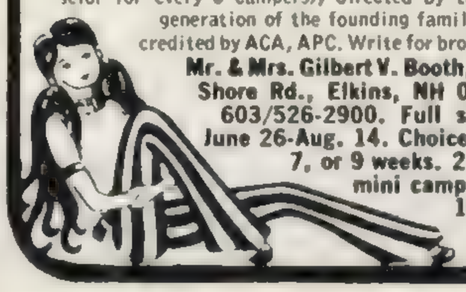
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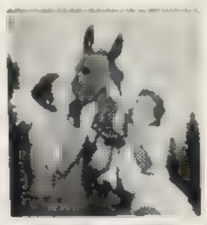
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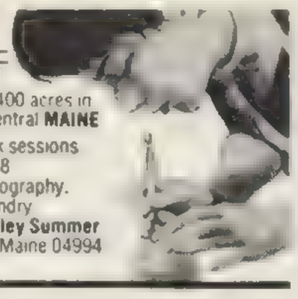
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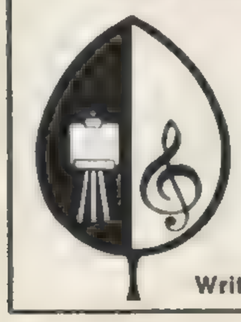
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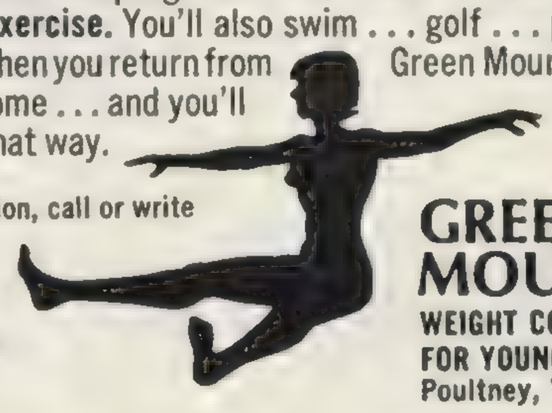
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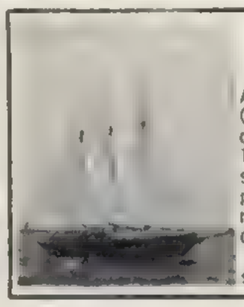
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gathered by Vogue staff is available without charge. If you would like help in finding the right program for yourself or your children, please fill in this coupon and mail it to Vogue's School Bureau, 350 Madison Avenue, New York, N.Y. 10017. We'll answer it promptly.

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FASHION AND ACCESSORY DETAILS

Cover: Monet earrings. Lip watch, at Bloomingdale's. Elegant belt, at Saks Fifth Avenue.

Page 156: 7:00 and 6:00—Terry hooded jacket and pants, Judith Lowe. Polyester and acrylic. Pants, about $22. Jacket, about $28. Bergdorf Goodman; Bullock's Wilshire. . . . **8:00**—Fernando Sanchez cotton-y batiste dress: With Calais lace of polyester and cotton (Registered Fabrics). About $38. Bloomingdale's; Neiman-Marcus; Bullock's Wilshire. . . . **8:40 and 9:00**—Danskin nylon leotard, matching tights. Leotard, about $7.25. Tights, about $4.25. Lord & Taylor; G. Fox; Jordan Marsh, Boston; Rich's; Hudson's; Bullock's. . . . **9:40**—White leotard, beige tights; Antron and Lycra. Capezio Ballet Makers. Leotard, $13. Tights, $4.25. Capezio Dance-Theatre Shops. . . . **11:40 and 5:20**—White nylon camisole leotard and footless tights (5:20 only) from Capezio Ballet Makers. Leotard, $6. Tights, $4.50. Capezio Dance-Theatre Shops. . . . **1:00**—White cotton velours jumpsuit, Donna Karan for Anne Klein & Co. About $108. Saks Fifth Avenue; Hutzler's; Swanson's; I. Magnin. . . . **2:00**—Red nylon leotard, red tights; Capezio Ballet Makers. Leotard, $9. Tights, $4.25. Capezio Dance-Theatre Shops. . . . **2:20**—White cotton T-shirt, red cotton wrap skirt: Ralph Lauren Active Sportswear. T-shirt, about $12. Skirt, about $24. Bloomingdale's; Neiman-Marcus; I. Magnin. . . . **6:30**—Blassport white cotton T-shirt (Marcrest Knitting Mills fabric), red polyester-and-rayon pants (Boussac of France fabric). T-shirt, about $26. Pants, about $90. Late April, Lord & Taylor; Montaldo's; Lillie Rubin-South and West; Bullock's Wilshire.

Page 157: Red cotton velours hooded sweatshirt over matching white sweatshirt, white cotton velours pants. Donna Karan for Anne Klein & Co. Tops, about $76 each. Pants, about $54. Saks Fifth Avenue; Jacobson's; Swanson's; Balliet's; Marie Leavell; May D&F; I. Magnin. Red terry cap, Don Kline.

Pages 162-163: White nylon leotard, matching tights: Danskin. Leotard, about $7.25. Tights, about $4.25. Lord & Taylor; G. Fox; Jordan Marsh, Boston; Rich's; Hudson's; Bullock's. White cotton exercise shoes, Selva. Hair and makeup, Franklyn Welsch.

Page 176: Doro scarf, Saks Fifth Avenue; Neiman-Marcus.

Page 180: *Right:* Barrette, St. Larel by Ben Hur.

Page 181: *Left:* Pierre Cardin shoes. . . . *Right:* Ferragamo shoes.

Page 182: *Far right:* Scarf, Carol Horn for California Things. Sunglasses: Christian Dior in Optyl.

Page 183. *Left:* Cuff, Gindi Jewelry. . . . *Right:* Mary McFadden cuff.

Page 198: Brass cuff, Robert Lee Morris for Sculpture To Wear. Morris Moskowitz bag, at Bonwit Teller; Neiman-Marcus.

Page 199: Silver earrings, Sandy Baker. Silver cuffs, choker: Gindi Jewelry.

Page 200: Elegant belt. Earrings, M&J Savitt.

Page 201: Cuffs: The General Store at I. Miller, by Dan Pollock at Van Allen. Elegant belt, Bonwit Teller. Scarf, Chloé for California Things.

Page 202: *Left:* Sunglasses, Pierre Cardin Eyewear. Susan Sung for Sculpture To Wear pendant. Elegant belt. Charles Jourdan shoes. . . . *Right:* Earrings, necklace: Samuels/McGrath. Cuff: Muriel Rosmarin.

Page 203: Earrings, Sandy Baker. Cuff: Gindi Jewelry. Bernardo sandals.

Page 204: Aldo Cipullo necklace. Bangles, Kai-Yin-Lo at Dreyfus International. Shoes: Carlos Muso for Unisa.

Page 205: Susan Sung for Sculpture To Wear pendant. Elegant belt. M&J Savitt buckle. Corum watch. Hadley-Kalbe watch strap.

MISSONI CLOTHES-PLAN

Pages 210-211: Print T-shirt: About $85. Bloomingdale's; Nan Duskin; I. Magnin. Cuffs: Dan Pollock at Van Allen. **Burnt-orange cardigan:** About $235. Charles Gallay. **Print pants:** About $225. Nan Duskin. Shoes: Shoe Biz. **Burnt-orange pullover:** About $100. Bloomingdale's; Ultimo; I. Magnin. **Burnt-orange pants:** About $110. Bloomingdale's; Ultimo; I. Magnin. T. Anthony bag. **Burnt-orange skirt:** About $85. Bloomingdale's; Kaufmann's; Hattie; Ultimo; I. Magnin. Bergère bracelets. Shoe Biz shoes. **Print skirt:** About $115. Bloomingdale's; Garfinckel's; Kaufmann's; Neiman-Marcus; I. Magnin. Cuff: Dan Pollock at Van Allen. Sylvia Agostini belt. **Print cardigan-coat:** About $360. Ultimo; I. Magnin. **Burnt-orange dress:** About $180. Bloomingdale's; Nan Duskin; I. Magnin. Renauld International sunglasses. M&J Savitt chains. Sylvia Agostini belt. Shoe Biz shoes. **Evening dress:** About $175. Bloomingdale's; Dayton's; I. Magnin. Sylvia Agostini belt. Bangles: Ophelie, Uno-A-Erre. Charles Jourdan shoes. (Man's watch: Corto.) **Shawl:** Linen and rayon, about $150. Ultimo; Neiman-Marcus.

JOHN ANTHONY CLOTHES-PLAN

Pages 209: Poplin raincoat (rayon and polyester from Stern & Stern), about $160. Saks Fifth Avenue; Woolf Brothers; Neiman-Marcus. Scarf, Ruza Creations. La Bagagerie pouch bag. Halston for Hartmann Ultrasuede (Spring Mills fabric) bags. Pullman, about $250; duffel, about $175. Bloomingdale's; Jordan Marsh, Florida. Julianelli shoes.

Page 212: *Left:* Qiana pants, about $100, and tube top, about $60 (American Silk Mills). Polyester batiste shirt, about $60 (Stern & Stern). All, Saks Fifth Avenue; Jacobson's; Neiman-Marcus; Frederick & Nelson. Earrings: Ed Samuels, Bloomingdale's. Richard Erker belt, Bergdorf Goodman. Uno-A-Erre bracelet. . . . *Center right:* Dacron polyester and cotton skirt, jacket, and T-shirt (Klopman Mills). Skirt, about $90. Jacket, about $100. T-shirt, about $20. All, Elizabeth Arden Salons; Nan Duskin; Woolf Brothers; Bullock's Wilshire. Glasses, Joy Optical. Cuffs, Dan Pollock at Van Allen. Necklace, Barry Kieselstein. Bagatelle belt. Bruno Magli shoes. . . . *Bottom right:* Qiana kimono (American Silk Mills), about $110. Shown with the same Qiana pants and tube top as above. All, Elizabeth Arden Salons; Nan Duskin; Montaldo's; Amelia Gray, Beverly Hills. Cuffs, Susan Sung for Sculpture To Wear. Belt buckles, M&J Savitt. Charles Jourdan shoes.

Page 213: *Center left:* Qiana turnout (American Silk Mills), about $220. Bloomingdale's; Claire Pearone; Marie Leavell; Frost Bros. Earrings, Ed Samuels. Pendant, Susan Sung for Sculpture To Wear. Bangles, Ophelie. Shoes, Walter Steiger for Shoe Biz at Henri Bendel. . . . *Bottom left:* Cotton shirt and wrap skirt. Shirt, about $80. Skirt, about $90. Elizabeth Arden Salons; G. Fox; Montaldo's; Maison Blanche; Sakowitz; Bullock's Wilshire. Scarf, Ruza Creations. Elegant belt. Richard Erker buckle. Dreyfus International bracelet. Glasses, Renauld International. Bag, Bottega Veneta. David Evins shoes. . . . *Right:* Dacron polyester and cotton gabardine trousers (Klopman Mills); silk shirt (LaFitte). Both, about $250. Lord & Taylor; Nan Duskin; Montaldo's; Sakowitz; Bullock's Wilshire. Cuffs and belt, Barry Kieselstein. *Everything available Mid-April.*

Page 216: Ivory buckle at neck: Richard Erker, Bergdorf Goodman. Scarf by Echo.

Page 217: Trifari earrings. Ivory buckle at neck: Richard Erker, Bergdorf Goodman. Glentex scarf. Morris Moskowitz belt, Saks Fifth Avenue.

Page 218: Corum watch, at Tiffany. Trifari earrings. Scarf, California Things. Belt, Coach Leatherware. Cuff: Gindi Jewelry. Ferragamo shoes.

Page 219: Earrings, Direction One. Scarf by Echo. Elegant belt. La Bagagerie belt-bag. Corum watch, at Tiffany.

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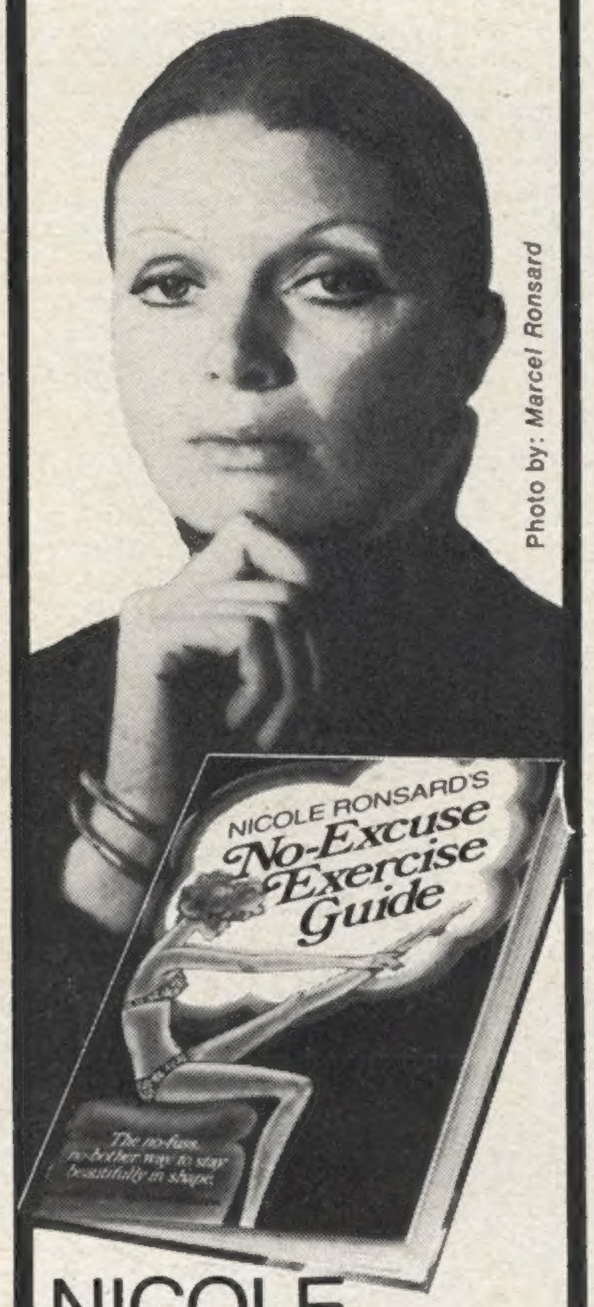


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FOUR REAL-LIFE TRIP PLANS—details of pages 214-215

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TRIP #2—the underseater bags: Gucci underseater, in beige glazed waterproof canvas, $150. . . . Mark Cross canvas garment bag, with zipped inside pouch, 3 hangers. $55. . . . Ventura's attaché case/carry-on in brown Dura-Vinyl. About $68. Altman's; Marshall Field; Robinson's, California. . . . Wing's carry-on bag, $55. Lord & Taylor. . . . Carry-on case in canvas with leather trim. Bob Lee for Hunting World. $350 (shoulder strap, $25). . . . Beige cotton canvas carry-on, Wings; $53. Lord & Taylor. . . . Navy spinnaker cloth suitcase, Redwall for George Graham; about $70. Hudson's.

TRIP #3—the duffels: Our packed duffel, Bob Lee for Hunting World, $150 (shoulder strap, $25). . . . Red spinnaker cloth duffel, Redwall for George Graham; $45. . . . Beige canvas "yacht duffel," George Graham for Quaker Marine Supply Co. About $28. Paul Stuart. . . . The duffel in oiled box calf, $330. At Roberta di Camerino, N.Y. . . . Gucci duffel, $79. . . . Duffel stuffers: white sneakers, from U.S. Keds. . . . Zipped brown suéde jewel case, from Bloomingdale's. $13.50. . . . Buxton kit, in butterscotch-and-white vinyl. About $7.50. Hudson's; Bullock's.

TRIP #4—get-in-the-car-and-go bags: Green waterproof duffel, to order from L. L. Bean, Freeport, Me. $7.25. . . . Oversized rectangular canvas bag in yellow, with violet webbing, $15. Yellow canvas duffel with wine handles, $12. Both, Hudson Army & Navy Store, N.Y. . . . Awning stripe bag, in cotton tent fabric. To order from Le Sac, 201 E. 36th St., N.Y.C. 10018. $25. . . . Canvas "ice bag," George Graham for Quaker Marine Supply Co. About $17.50. Paul Stuart. . . . Portable luggage dolly, from T. Anthony. $24.50.

The bag that goes on all the trips: Waterproof shouldertote. Bob Lee for Hunting World. $145 (shoulder strap, $15). . . . Contents, counterclockwise from bottom left: Tan leather clutch, Coach Leatherware. About $38, Lord & Taylor; Neiman-Marcus; I. Magnin. . . . Woven tabacco leather wallet. About $50, at Bottega Veneta; Neiman-Marcus. . . . Tiny brass pepper mill. Hammacher Schlemmer, $12.95. . . . Small jewel cases in dark-brown oiled box calf. From Roberta di Camerino, N.Y. $23. . . . Cognac kidskin case, Givenchy for Baronet. $37, at Bergdorf Goodman. . . . Large group, includes the cases just mentioned, plus: Agnona cashmere travel shawl. $85. Halston Ltd. . . . Magnetic travel chess set, from F.A.O. Schwarz. $10.95. . . .

Travel basics, pretty extras (reading down the rows, from the left): *First row:* Super-roomy case (shown closed) for jewelry, in supple, dark-brown oiled box calf. Roberta di Camerino, N.Y. $96. . . . Flat envelope in oiled box calf, Velcro closing. Roberta di Camerino, N.Y. $51. . . . Nail and sewing kits, from Saks Fifth Avenue. The plastic envelope here and others this page, at Lamston's everywhere. By Angler's Co. . . . *Second row:* Zippered suéde jewel case, Roberta di Camerino, N.Y. . . . Round travel-clock in its own wine-red leather case. Swiza. About $54. Bonwit Teller. . . . *Third row:* Tiny metal box with multicolor design. Van Dor Imports. $2.50. The Cultural Revolution, San Francisco. . . . Extra-big laundry bag in a pretty Provençal print. Saks Fifth Avenue, $12. . . . Quilted Provençal print makeup case, waterproof lining. Pierre Deux, $12. . . . *Fourth row:* Tiny take-along jewel case in oiled box calf. Roberta di Camerino, N.Y. $23. Bronze kid evening pouch by Bobby Breslau. . . . Zippered straw envelopes. Smaller, at Bloomingdale's, $9; larger, Azuma, about $10. . . . Clairol's Set-To-Go electric rollers. . . . Brown vinyl travel kit by Prince Gardner. $8.50. Bullock's.

BEST TRAVEL TIPS

(Continued from page 215)

away razors—you'll have more room in the end for things you've picked up on the way. . . . **Classic tip:** lay out everything you think you need—and leave half of it home! . . . **Clothes packing:** Fasten clothing before packing. . . . Pack skirts and dresses inside out—if things do crease, they won't show as much. . . . **For skirts,** cover the entire suitcase area. If folding is necessary, do it at the hipline (the hip will act as natural "iron"). . . . Knitted and pleated skirts should be rolled. In general, fold everything along natural body curves. Minimizes wrinkles, allows them to fall out faster. . . . Fold crushables like silk over cushioning layers—i.e., sweaters. . . . Use stockings as stuffers to avoid creases in shoulders of blouses, jackets. . . . **For pants:** lay out on flat surface, lining up creases. Roll tightly beginning with cuff, pulling seams taut as you go. *Or:* fold over another garment. . . . Roll all knits, lingerie, scarves. . . . Nice touch: lining a suitcase with perfumed flannels. . . . **Cosmetics:** Transfer liquids to small, plastic bottles. Don't fill all the way—give liquids room to expand. Squeeze the air out of bottle, then put cap on tightly, creating a vacuum and preventing spillage. . . . Collect sample sizes of things you love best; save for trips. . . . **The virtues of plastic**—almost endless, when it comes to packing. Pack as many things as possible in plastic bags or zippered plastic envelopes. They are lightweight, see-through, waterproof, keep things clean. Separate and label bags—i.e., skin care, sun, etc. . . . Big plastic bags—cleaner-size—are wonderful for wrinkle-free packing; they hold air, which prevents creasing, crinkling.

QUICK CLOTHES TIPS

Don't plan to break in new looks and new shoes in new places. Take only the things you feel comfortable in, love wearing (this includes accessories). . . . Lightweight layers of things are best—you can switch combinations, add or subtract depending on weather. To make this plan work: base layers on one neutral color (black, navy, or beige). . . . Think thin—a thin flannel robe packs light; heavy terry, doesn't. . . . Think classic . . . a shawl is terrific; it does day or night, doubles as a plane or hotel-room blanket . . . cardigans are more versatile than pullovers . . . scarves do everything—wrap heads, necks, waists, hips, bathing suits. . . . Always take a bathing suit—even cold places have indoor pools. . . .

SMART TRAVELERS ALWAYS . . .

Pack a tote bag to use for side and day trips, to fill with foreign goodies. Bring a laundry bag. Bring a travel alarm with an easy-to-read-in-the-dark face. Remember things like a shower cap, soap and shampoo for hard-or-soft water, string, scissors, tape. Have extra prescriptions and extra glasses (or the prescription). Memorize their passport numbers. Get temperature readings for all the places they'll visit. . . . Know U.S. Embassy addresses, bank hours, bank and national holidays, time differences and other important data for places they'll visit. Look up U.S. Customs info on duty for imported items before they leave (all in handy booklets). Carry bills of sale for foreign cameras, watches, etc. they're taking with them. Get receipts for everything they buy abroad. Carry extra passport photos for spur-of-the-minute trips to places that require a visa. HAVE A GOOD TIME!

Maybe, your squeaky clean hair is really crying out for help.



We're not against washing your hair. We're just against weakening your hair.

Shampooing. Everybody's doing it. Once a week. Once a day. And the truth is just about everybody's doing it wrong. And doing their hair a lot of harm.

The wrong way to shampoo. The way the TV commercials have it you get into the shower and lather. Big, billowy headfuls of lather. Once, twice, even three times. Then when all natural oils are stripped away, when hair is weak and most vulnerable, wide open to splitting and breakage—then, and only then, is your hair supposedly "squeaky" clean. If hair could talk, it would say it's in pain.

The right way to Shampoo de Pantene.® Pour just a bit of Pantene into your palm. Work it into scalp first, then into hair. Leave the lather on 30 seconds. Rinse. That's it.

Don't expect a big, billowy lather. You generally get those when harsh, inexpensive shampoos absorb air. From Pantene you get a rich, creamy lather made up of thousands of tiny bubbles which surround the hair's cuticle and gently lift out dirt. Leaving hair shiny and clean. Not squeaky. But clean. Not weak and vulnerable. But healthier looking than before.

The explanation. The Shampoo de Pantene is scientifically balanced to do the most good for hair. From its controlled pH to its proper blend of exclusive Swiss Conditioners:* Pantyl to add spring and bounce; Phytantriol to maintain hair's moisture balance.

Then there's Panthenol. It's Pro-Vitamin B_5 which penetrates each hair shaft, adding pliability and sheen.

More on shampooing. Handle wet hair gently. With a wide tooth comb. Never a brush. Wash it as often as you like but always with Shampoo de Pantene.

And yes, Shampoo de Pantene is more expensive than ordinary shampoo. But isn't that the only head of hair you have?

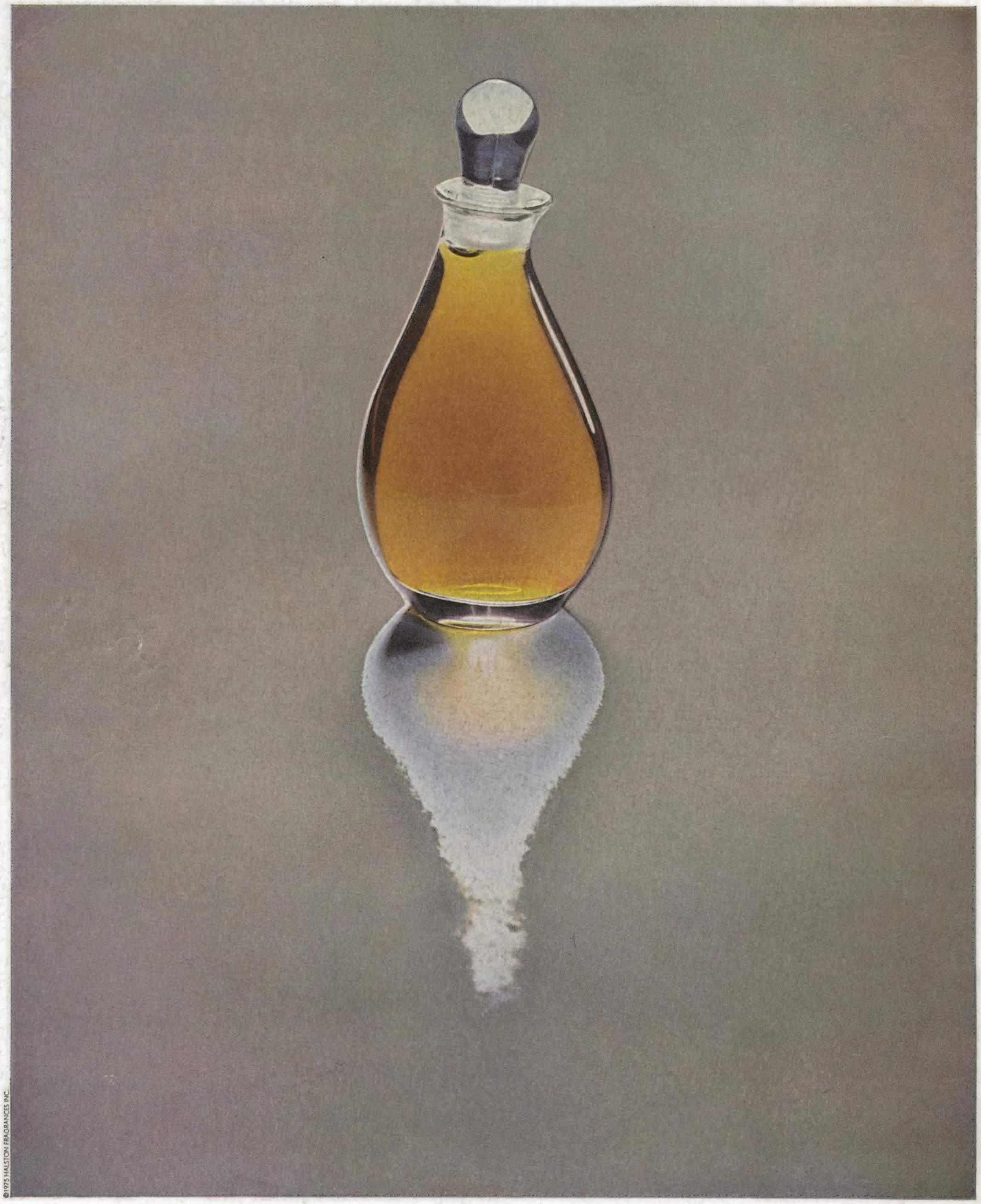
*Product made in U.S.A.

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Your hair never needed Pantene® like it does today.

Medically tested products from The Pantene Company, Nutley, New Jersey 07110 — Div., Hoffmann-LaRoche Inc., one of the largest laboratories devoted to health.



HALSTON

PERFUME SPRAY PERFUME COLOGNE SPRAY COLOGNE